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ABSTRACT

This guide for teachers is intended to establish a standard curriculum for teaching yearbook production in Louisiana high schools through two courses (Publications 1 and Publications 2) structured as academically oriented electives. Following a foreword, acknowledgements, philosophy, introduction, and course descriptions, the sections are as follows: (1) Publications 1 & 2 Goals and Objectives; (2) Theme; (3) Content/Coverage; (4) Legal Responsibilities; (5) Copy; (6) Design; (7) Typography; (8) Graphics; (9) Photography; (10) Finance; (11) Staff Organization; (12) Glossary; (13) a five-page bibliography; and (14) Appendix (with extensive listings containing information, forms, and charts). (SR)

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Publications 1 & 2

YEARBOOK

Curriculum Guide

State of Louisiana
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CS212132

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State of Louisiana
Department of Education

PUBLICATIONS I AND II (Yearbook)

BULLETIN 1816

Issued by
Office of Academic Programs

THOMAS G. CLAUSEN, Ph.D.
Superintendent

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FOREWORD

Recognizing the educational and social significance of the school yearbook to students, parents, administrators, and the community, the State Board of Elementary and Secondary Education (SBESE) directed the Office of Academic Programs to develop a guide for teachers that would establish a standard curriculum for teaching yearbook production. A principal requirement of the SBESE is that the two yearbook courses be structured as academically-oriented electives and that the curriculum guides conform to existing guidelines. In accordance with established procedures, a writing team of Louisiana educators was selected to accomplish the task.

This publication was written by a team of knowledgeable teachers and yearbook advisers who have experienced many years of personal and professional satisfaction from working with high school students to produce exemplary yearbooks. It is the sincere hope of all educators involved with this project that this curriculum guide will become a valuable resource to teachers of the yearbook courses.

I would like to thank all of the teachers throughout the state who cooperated in this project to further improve the quality of education in Louisiana schools.

Thomas G. Clausen, Ph.D.

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PHILOSOPHY

There is far more to planning and producing a yearbook which meets all of the qualifications of an annual than selecting a few pictures to fill a page. Yearbooks have progressed over the years to take on all of the characteristics of a "best seller."

The concept of the "annual" as a memory book filled with many unrelated photographs and cute sayings has been replaced by the highly sophisticated and technically superior "yearbook." More than a memory book, today's product more closely resembles a "book"--a record book (it records an account of major events, fads, and activities for a specific year); a source book (it lists the changes, the people involved, and actions of the specific year); and a history book (it summarizes the activities through scoreboards, index, and names).

To earn academic credit for work on the yearbook, students must meet several criteria, including stringent academic standards, to ensure that the final product fulfills the recognized functions of a yearbook and reflects the work of the students, not the adviser. Writing and organizational skills are immediately identifiable academic standards expected of yearbook staff members. The creative abilities of all staff members should be encouraged and used. Technical skills, critical thinking skills (as in problem solving, e.g., measuring copy to fit a designated area), and evaluative skills share in the academic requirements to be fulfilled by the publication team.

The students and faculty are not the only public (audience) for the yearbook; parents, merchants, future students, and public officials also are interested in the yearbook. The quality of work done by students is thus judged by several audiences. For some agencies such as law enforcement, the yearbook becomes a valuable community medium.

A well-informed and well-trained yearbook student appreciates and practices the guarantees of freedom of the press established by the First Amendment. With this freedom come responsibilities for the student journalist which affect what is included in the yearbook. Whether these inclusions are photographs, illustrations, or copy, they must conform to acceptable standards of good journalistic practice. A student who earns academic credit for the production of the yearbook should know the laws which protect as well as those which punish him.

As a student publication, the yearbook is, and should be, the result of many hours of study, effort, and work. The adviser (teacher) should be just as hardworking as the students, for it is the thorough teaching of numerous yearbook principles that will result in the production of a quality yearbook.

INTRODUCTION

The curriculum guides for Publications I and Publications II have been designed to assist the novice adviser as well as to strengthen the work of the experienced adviser. Recognizing that individual differences account for the creativity in yearbooks, the writing committee has attempted to include a variety of activities which can be adapted to fit individual needs, regardless of the size of the staff or the school enrollment. Each activity does not have to be done, and advisers may wish to repeat some of the activities for practice or enhancement. Advisers are encouraged to supplement the activities in the curriculum guides with activities which have been successful in their classrooms.

Each goal has been stated with objectives. The activities are directed to one or more objectives with the objective numbers indicated in parentheses. Activities in Publications I emphasize the training period, while those in Publications II focus primarily upon leadership skills and tasks. Because of the diversity of the two guides, both may be used simultaneously in the same classroom. Students must successfully complete Publications I before enrolling in Publications II.

Advisers are encouraged to use the curriculum guides to stimulate creative thinking and to provide a forum for open and frank discussions about the yearbook. Means of evaluation for student work have been left to the discretion of the adviser; however, some suggested evaluative criteria can be found in the appendix. Advisers are encouraged to develop criteria for the assessment of skills and to select testing items from the textual materials which follow the activities listed in the Publications II guide. The texts are supplemental materials and do not replace the materials furnished to schools by the printing companies. Many sample forms and suggestions that have been used successfully follow the textual material. Advisers may use these materials as they appear or make modifications to fit the individual school and staff needs. The forms may be photocopied for use by staff members. More extensive information about the subjects addressed in the text may be found in the glossary and the comprehensive bibliography which follow the text.

Printing company representatives can give substantial help to the adviser who is not familiar with the terminology used in the curriculum guides. Specialized school needs and materials, such as computer program packages for yearbook production, have not been included in the curriculum guides because their range of use is so diversified. Advisers and staffs may obtain appropriate materials and training from company representatives, workshops, and scholastic press organizations.

To derive maximum benefit from the Publications I and Publications II guides, the adviser must assign the responsibilities of the staff according to fundamental and leadership tasks. The evaluation of the students will be easier if the tasks do not cross over from one guide to the other, especially if the Publications II students are to be used in the training and leadership roles.

COURSE DESCRIPTIONS

Publications I: Yearbook

PUBLICATIONS I introduces the student to the fundamentals of journalistic procedures as they apply to yearbook production. Included are photography, writing, editing, design, graphics, typography, advertising, finance, public relations, ethics, and legal knowledge. The student will receive one Carnegie unit of credit upon the successful completion of this one-year course.

Publications II: Yearbook (Prerequisite: Publications I)

PUBLICATIONS II refines the skills learned in Publications I. The student accepts the responsibility to supervise, design, plan, finance, and produce the yearbook. The student will receive one Carnegie unit of credit upon the successful completion of this one-year course.

Goals & Objectives

☑ Publications 1

☑ Publications 2

PUBLICATIONS I GOALS AND OBJECTIVES

1. **To examine the role and responsibilities of staff members**

    1.1 The student will practice cooperation with others in developing a product representative of the whole.
    1.2 The student will identify those tasks which must be accomplished to complete the yearbook project, including concept, reporting, design, production procedures, and photography.

2. **To understand skills for financing the yearbook**

    2.1 The student will determine financial obligations to develop financial commitment in production of the yearbook.
    2.2 The student will identify the cost factors involved with the production of the yearbook.
    2.3 The student will participate in a basic advertising and a book sales campaign which will help finance the yearbook.
    2.4 The student will assist with the implementation of a financial plan, including presales campaigns, actual transactions, and follow-up business procedures (e.g., receipts, billing, posting of records, and distribution).

3. **To use materials, equipment, production tools, and terms**

    3.1 The student will examine the materials and tools supplied by the publishing company for the production of the yearbook.
    3.2 The student will demonstrate proficiency in the identification and use of materials, tools, equipment, and terms.

4. **To understand the philosophy of the yearbook as a historical record and as a community resource**

    4.1 The student will identify basic elements used in recording the year, including copy and photographs.
    4.2 The student will demonstrate an understanding of the contribution of thematic development to the coverage of the yearbook.
    4.3 The student will demonstrate an understanding of the contribution of a systematic, sectional approach to the coverage of the yearbook.
    4.4 The student will identify the role of the individual sections of the yearbook (e.g., academics, organizations, student life, people, and sports).

5. **To learn and practice the techniques of information gathering**

    5.1 The student will identify the three basic types of copy: body, headline, and caption.
    5.2 The student will define information-gathering techniques (i.e., research, interviewing, and observation).
    5.3 The student will recognize the importance of interviewing as a major source of information gathering.
    5.4 The student will establish guidelines for interviewing and then incorporating material into body copy.
    5.5 The student will use information-gathering techniques to answer the 5W's and H (Who, What, When, Where, Why, and How).

6. **To organize and compose body copy (text)**

    6.1 The student will write body copy on each spread.
    6.2 The student will know the role of body copy as one of the unifying elements of the yearbook.
    6.3 The student will incorporate the 5W's and H into the lead (first paragraph of body copy) or subsequent paragraphs.
    6.4 The student will identify the kinds of leads according to content and structure.
    6.5 The student will use the fundamentals of feature writing, including attribution and use of direct quotations, partial quotations, paraphrased materials, and appropriate background research.
    6.6 The student will demonstrate proficiency in editing for copy and preparation for production, including copyfitting.

7. **To learn and practice the techniques of headline composition**

    7.1 The student will use various headline styles.
    7.2 The student will write headlines for each block of body copy.
    7.3 The student will identify the function of a headline as a unifying element of a spread.
    7.4 The student will demonstrate proficiency in writing and counting headlines to fit allotted space.
    7.5 The student will learn editing skills for headlines in preparation for production.

8. **To organize and compose captions**

   8.1 The student will recognize the importance of a caption for each photograph in the yearbook.
   8.2 The student will identify the function of a caption as a unifying element of a spread.
   8.3 The student will learn information-gathering techniques to write captions.
   8.4 The student will write a caption which relates specific details for each photograph.
   8.5 The student will demonstrate proficiency in editing and copy-fitting necessary for production.

9. **To plan and prepare for photographs**

   9.1 The student will plan a systematic approach to photographic coverage for a spread.
   9.2 The student will use photographs as unifying elements of a spread.
   9.3 The student will select photographs with the most story-telling value.
   9.4 The student will demonstrate photo-editing skills, including cropping and proportioning procedures.

10 **To understand photographic techniques**

   10.1 The student will demonstrate camera handling and shooting procedures.
   10.2 The student will demonstrate knowledge of guidelines for focus, contrast, and composition in order to produce prints of acceptable quality.
   10.3 The student will practice basic darkroom procedures.

11. **To understand the elements of design and to construct layouts using the elements and equipment**

   11.1 The student will present the elements of page design in a logical manner to achieve a planned look.
   11.2 The student will construct layouts using essentials of effective design, including column plan, consistent margins, photo dominance, and spread unity.

PUBLICATIONS II GOALS AND OBJECTIVES

1. **To demonstrate the role and responsibilities of staff leadership**

    1.1 The student will learn organizational skills to assist in assignments of staff duties.
    1.2 The student will determine editorial policy which defines purpose, concept, and audience of the yearbook.
    1.3 The student will train, supervise, and assist staff members in accomplishing their responsibilities.
    1.4 The student will create for the approval of the teacher a written account of leadership activities.

2. **To develop and implement a marketing strategy for financing the yearbook**

    2.1 The student will analyze anticipated income and expenses.
    2.2 The student will prepare a budget and determine costs in meeting the budget.
    2.3 The student will fully develop and execute revenue-producing activities.
    2.4 The student will modify the budget in accordance with revenues and expenses.

3. **To use materials and production tools**

    3.1 The student will train, supervise, and assist staff members in the use of materials and production tools.
    3.2 The student will demonstrate knowledge of using materials and tools by developing various sections of the yearbook.

4. **To determine coverage and content to reflect the yearbook philosophy as a historical record and as a community resource book**

    4.1 The student will develop a ladder diagram.
    4.2 The student will select a theme and develop the concept throughout the various sections.
    4.3 The student will use photographs and copy to reflect the theme concept in achieving continuity throughout the yearbook.
    4.4 The student will provide an accurate and reliable record in photographs and copy.

5. **To improve writing style and refine information-gathering techniques**

    5.1 The student will demonstrate proficiency in feature writing, essay writing, and personality profiles to reinforce attribution and use of direct quotations, partial quotations, paraphrased materials, and appropriate background research.
    5.2 The student will revise and rewrite copy to ensure factual accuracy and grammatical accuracy and to strengthen style and organization.
    5.3 The student will demonstrate proficiency in writing for the various sections (e.g., academics, advertising, organizations, sports, people, and student life).

6. **To edit all copy (body copy, captions, headlines) for adherence to style guide**

    6.1 The student will develop or update a guide for style.
    6.2 The student will use copy-editing symbols to ensure consistency with the style guide.
    6.3 The student will edit copy to avoid the following: improper use of copyrighted material, libelous material, invasion of privacy, or malicious attacks on an individual or group.

7. **To prepare photographs for each spread**

    7.1 The student will edit photographs to avoid the following: improper use of copyrighted material, libelous material, invasion of privacy, or malicious attacks on an individual or group.
    7.2 The student will select and coordinate photographs for a spread or section.
    7.3 The student will ensure accuracy in cropping photographs.

8. **To assign, schedule, and supervise photographic activities**

    8.1 The student will develop and implement a systematic approach to photographic coverage and procedures.
    8.2 The student will catalog and file negatives, photographs, and contact sheets.
    8.3 The student will maintain an inventory of supplies and equipment.
    8.4 The student will ensure that equipment remains in working order.

9. **To demonstrate proficiency in using equipment and elements of design**

9.1 The student will create a variety of designs.
9.2 The student will understand the use of type and select appropriate styles in designing the yearbook.
9.3 The student will understand the use of graphics in total design.

PUBLICATIONS I

Goals and Objectives	**Activities**
1. **To examine the role and responsibilities of staff members** 1.1 The student will practice cooperation with others in developing a product representative of the whole team. 1.2 The student will identify those tasks that must be accomplished to complete the yearbook project, including concept, reporting, design, production procedures, and photography.	A. Examine a variety of yearbooks and list the sections in each. (1.1) B. Compare the organization of these books. (1.1) C. Select and critique a yearbook from a source outside the school. [Sample critique in Appendix] (1.1) D. List the tasks which must be completed to produce the yearbook. (1.2) E. Evaluate individual abilities against the needs of producing the yearbook. [See Staff Organization] (1.2)
2. **To understand skills for financing the yearbook** 2.1 The student will determine the financial obligation involved in producing the yearbook. 2.2 The student will identify the cost factors involved with the production of the yearbook. 2.3 The student will participate in a basic advertising campaign and a book sales campaign which will help finance the yearbook. 2.4 The student will assist with the implementation of a financial plan, including presales campaigns, actual transactions, and follow-up business procedures (e.g., receipts, billing, posting of records, and distribution).	A. Examine cost factors in producing a yearbook. (2.1) B. Given a specific amount of money for yearbook production, plan a budget for a 64-page book for a school enrollment of 200. (2.1, 2.2) C. Conduct a survey of spending habits and write a report for presentation to the class. (2.3) D. From the survey results, develop a marketing and advertising campaign. [See Finance] (2.3) E. Establish sound business procedures for financing the yearbook. [See Finance] (2.4)
3. **To identify materials, equipment, production tools, and terms** 3.1 The student will examine the materials and tools supplied by the publishing company for the production of the yearbook. 3.2 The student will demonstrate proficiency in the identification and use of materials, tools, equipment, and terms.	A. Identify production tools and materials and demonstrate their uses. (3.1, 3.2) B. Apply terms in yearbook production. [See Glossary] (3.2)
4. **To understand the philosophy of the yearbook as a historical record and as a community resource book** 4.1 The student will identify basic elements used in recording the year, including copy and photographs. 4.2 The student will demonstrate an understanding of the contribution of thematic development of the coverage of the yearbook. 4.3 The student will demonstrate an understanding of the contribution of a systematic, sectional approach to the coverage of the yearbook. 4.4 The student will identify the role of the individual sections of the yearbook (e.g., academics, organizations, student life, people, and sports).	A. Clip and mount three to five related photos (either color or black and white) with copy and captions to produce a photo essay. (4.1) B. Cut out feature headlines and write at least two for the photo essay. (4.1) C. Research themes in yearbooks and current publications for ideas that relate to the present. (4.2) D. Relate a theme on the opening, divider pages, and closing. [See Theme] (4.3) E. Relate a theme to three sections of the yearbook in a story form (body copy). [See Content/Coverage] (4.4)

5. **To learn and practice the techniques of information gathering**

5.1 The student will identify the three basic types of copy: body, headline, and caption.

5.2 The student will define information-gathering techniques (i.e., research, interviewing, and observation).

5.3 The student will recognize the importance of interviewing as a major source of information gathering.

5.4 The student will establish guidelines for interviewing and then incorporate material into body copy.

5.5 The student will use information-gathering techniques to answer the 5W's and H (Who, What, When, Where, Why, and How).

A. Clip, mount, and identify examples of headline, body, and caption copy from current publications. (5.1)

B. From a magazine or newspaper interview in story form, indicate information which came from research, questions, and observation. (5.2)

C. From a magazine or newspaper interview in story form, write questions the reporter may have asked when conducting the interview. (5.2)

D. Role play an interviewing exercise with a classmate. (5.3)

E. Prepare questions and conduct an interview in person with someone other than a student. (5.3)

F. Incorporate quotes and material into story form. (5.4)

G. Given a picture or magazine photo, write a caption and compare it with the actual caption to illustrate the importance of research. (5.5)

6. **To organize and compose body copy (text)**

6.1 The student will write body copy on each spread.

6.2 The student will know the role of body copy as one of the unifying elements of the yearbook.

6.3 The student will incorporate the 5W's and H into the lead (first paragraph of body copy) or subsequent paragraphs.

6.4 The student will identify the types of leads according to content and structure.

6.5 The student will use the fundamentals of feature writing, including attribution and use of direct quotations, partial quotations, paraphrased materials, and appropriate background research.

6.6 The student will demonstrate proficiency in editing for copy and preparation for production, including copyfitting.

A. Bring in three to five related photographs and write body copy. (6.1, 6.2)

B. Rewrite the lead of the photo essay using the best feature element. [See Copy] (6.2)

C. Write a feature (side bar) related indirectly to the photographs. (6.3)

D. Clip, mount, and identify different styles of leads. [See Copy] (6.4)

E. Select a story and indicate attribution, use of direct quotations, partial quotations, paraphrased materials, and appropriate background research. (6.5)

F. From a set of teacher-prepared notes, write a feature story and highlight attribution. (6.5)

G. Correct typed copy using copy-editing symbols. [See Appendix] (6.6)

H. Determine printing depth and copy width based on column width by using a copyfitting guide. [See Typography] (6.6)

7. **To learn and practice the techniques of headline composition**

7.1 The student will use various headline styles.

7.2 The student will write a headline for each block of body copy.

7.3 The student will identify the function of a headline as a unifying element of a spread.

7.4 The student will demonstrate proficiency in writing and counting headlines to fit allotted space.

7.5 The student will learn editing skills for headlines in preparation for production.

A. Clip and mount five to seven headline styles from contemporary publications. [See Copy] (7.1)

B. Write headlines using subject and active voice verb for copy written in class and then for teacher-selected copy. (7.2)

C. Using a spread that covers two facing pages, write a headline. (7.3)

D. Count headline and revise as necessary to fit 1, 2, and 3 columns. (7.4)

E. Edit headlines to fit allotted space. (7.5)

8. To organize and compose captions

8.1 The student will recognize the importance of a caption for each photograph in the yearbook.

8.2 The student will identify the function of a caption as a unifying element of a spread.

8.3 The student will learn information-gathering techniques to write captions.

8.4 The student will write a caption which relates specific details for each photograph.

8.5 The student will demonstrate proficiency in editing and copy-fitting necessary for production.

A. Clip and mount a variety of caption styles. (8.1)

B. Write captions for pictures that give the reader a brief background of the action shown and ensuing results. (8.2)

C. Write captions which include answers to 5W's and H. (8.3)

D. Expand caption to make it two or more sentences to tell the full story. (8.4)

E. Edit captions for effective lead-ins, tense, and corrections. [See Copy] (8.5)

9. To plan and prepare for photographs

9.1 The student will plan a systematic approach to photographic coverage for a spread.

9.2 The student will use photographs as unifying elements of a spread.

9.3 The student will select photographs with the most story-telling value.

9.4 The student will demonstrate photo-editing skills, including cropping and proportioning procedures.

A. Given a subject, list 8 to 10 related photograph ideas using both vertical and horizontal shapes. (9.1)

B. Take five to seven photo ideas and create a spread with one as the dominant photo. (9.2)

C. From a group of photographs, select those which best convey mood, display action, or tell a story, and write a caption for each. (9.3)

D. Using a spread from last year's yearbook, crop and proportion photos to fit picture areas. (9.4)

10. To understand basic photographic techniques

10.1 The student will demonstrate camera handling and shooting procedures.

10.2 The student will demonstrate knowledge of focus, contrast, and composition guidelines in order to produce prints of acceptable quality.

10.3 The student will demonstrate knowledge of basic darkroom procedures.

A. Load film in camera and shoot 12 candid classroom pictures. (10.1)

B. Alter camera settings for normal, under- and over-exposures of eight outside photos. (10.1)

C. Apply the rule of thirds in through-the-lens composition for six candid pictures. [See Photography] (10.2)

D. Shoot six pictures in which the subject is framed by other objects. (10.2)

E. Shoot the same subject to show variations in depth of field. (10.2)

F. Avoiding head-on shots, take six photographs of fast-moving subjects which must include people. (10.2)

G. Change film from cartridge to developing tank reel. (10.3)

H. Make and catalog a contact sheet. (10.3)

I. Select one negative and make various sized photos. (10.3)

11. **To understand the components of design and to construct layouts using the elements and equipment**

11.1 The student will present the elements of page design in a logical manner to achieve a planned look.

11.2 The student will construct layouts using essentials of effective design, including column plan, consistent margins, photo dominance, and spread unity.

A. Create a miniature dummy spread using five to seven photos, captions, copy, and a headline. (11.1)

B. Transfer spread design to full-sized dummy sheets, clip magazine pictures, and glue them into the picture areas. (11.1)

C. Evaluate spreads for internal margins, external margins, and adherence to column plan. (11.2)

D. Evaluate spread unity for photo dominance and eyeline. [See Design] (11.2)

E. Evaluate spread for uniformity in copy and caption widths, headline sizes and placement, and consistency in presenting material in columns. (11.2)

PUBLICATIONS II

Goals and Objectives	Activities
1. **To demonstrate the role and responsibilities of staff leadership** 1.1 The student will learn organizational skills to assist in assignments of staff duties. 1.2 The student will determine editorial policy which defines purpose, concept, and audience of the yearbook. 1.3 The student will train, supervise, and assist staff members in accomplishing their responsibilities. 1.4 The student will create for the approval of the teacher a written account of leadership activities.	A. Revise as needed the job descriptions of staff members. (1.1) B. Revise as needed the editorial policy statements. (1.2) C. Plan (modify) the staff flow chart to reflect talents of the individual members. [See Staff Organization] (1.3) D. Conduct mini-workshops for incoming staff members. (1.3) E. Supervise and assist new staff members in their work on assigned sections. (1.3) F. Maintain a daily log of activities related to yearbook production. (1.4)
2. **To develop and implement a marketing strategy for financing the yearbook** 2.1 The student will analyze anticipated income and expenses. 2.2 The student will prepare a budget and determine costs in meeting the budget. 2.3 The student will fully develop and execute revenue-producing activities. 2.4 The student will modify the budget in accordance with revenues and expenses.	A. Analyze and project expenses. [See sample budget] (2.1) B. Prepare a budget reflecting anticipated income and expenses. (2.2) C. List and develop 10 revenue-producing ideas. (2.3) D. Modify the budget to reflect actual income and expenses. (2.4)
3. **To use materials and production tools** 3.1 The student will train, supervise, and assist staff members in the use of materials and production tools. 3.2 The student will demonstrate ability to use materials and tools by developing various sections of the yearbook.	A. Conduct mini-workshop(s), identifying and demonstrating the use of materials and production tools. (3.1, 3.2)
4. **To determine coverage and content to reflect the yearbook philosophy as a historical record and as a community resource book** 4.1 The student will develop a ladder diagram. 4.2 The student will select a theme and develop the concept throughout the various sections. 4.3 The student will use photographs and copy to reflect the theme concept in achieving continuity throughout the yearbook. 4.4 The student will provide an accurate and reliable record in photographs and copy.	A. Plan a ladder diagram with a specific thematic approach for each spread within a section. (4.1) B. Research current publications and other media for 10 appropriate themes. (4.2) C. Select five of the themes and justify their potential for this year. (4.2) D. Develop one theme idea in copy, photographs, and thematic design. (4.3) E. List activities and events that must be included to provide a historical record of this particular year. (4.4)

5. **To improve writing style and refine information-gathering techniques**

5.1 The student will demonstrate proficiency in feature and essay writing, personality profiles to reinforce attribution and use of direct quotations, partial quotations, paraphrased materials, and appropriate background research.
5.2 The student will revise and rewrite copy to ensure factual and grammatical accuracy and to strengthen style and organization.
5.3 The student will demonstrate proficiency in writing for the various sections (e.g., academics, advertising, organizations, sports, people, and student life).

A. Write a feature story. [See Copy] (5.1)
B. Write an essay. (5.1)
C. Write a personality profile. (5.1)
D. Revise and rewrite copy to conform to yearbook style and organization. (5.2)
E. Write copy for each assigned spread. (5.3)

6. **To edit all copy (body copy, captions, headlines) for adherence to style guide**

6.1 The student will develop or update a guide for style.
6.2 The student will use copy-editing symbols to ensure consistency with the style guide.
6.3 The student will edit copy to avoid the following: improper use of copyrighted material, libelous material, invasion of privacy, or malicious attacks on an individual or group.

A. Explore styles used in other publications and update style manual. [See Bibliography: Reporting, Writing, and Editing; Stylebook/Style] (6.1)
B. Copy-edit typed material using standard symbols. (6.2)
C. Edit copy to eliminate the use of libelous, copyrighted, or malicious material or that which invades a person's privacy. (6.3)
D. Rewrite edited copy. (6.3)

7. **To prepare photographs for each spread**

7.1 The student will edit photographs to avoid the following: improper use of copyrighted material, libelous material, invasion of privacy, or malicious attacks on an individual or group.
7.2 The student will select and coordinate photographs for a spread or section.
7.3 The student will ensure accuracy in cropping photographs.

A. Select and edit photographs to avoid the use of unacceptable subjects or activities. (7.1)
B. Select a dominant photograph and five to six related photographs for a spread based on picture appropriateness, story-telling value, and impact quality. (7.2)
C. Scale photographs for best story-telling value and impact quality. (7.3)

8. **To assign, schedule, and supervise photographic activities**

8.1 The student will develop and implement a systematic approach to photographic coverage and procedures.
8.2 The student will catalog and file negatives, photographs, and contact sheets.
8.3 The student will maintain an inventory of supplies and equipment.
8.4 The student will ensure that equipment remains in working order.

A. Plan photo coverage, including schedule, size, shape, location, and people. (8.1)
B. Supervise darkroom procedures. (8.1)
C. Maintain an accurate, up-to-date file of negatives and contact sheets. (8.2)
D. Maintain equipment and adequate photographic supplies. (8.3, 8.4)

9. **To demonstrate proficiency in using equipment and elements of design**

9.1 The student will create a variety of designs.
9.2 The student will understand the use of type and select appropriate styles in designing the yearbook.
9.3 The student will understand the use of graphics in total design.

A. Select a design concept for each section appropriate to the thematic approach for this year. (9.1, 9.2)
B. Research and apply graphics in the total design concept appropriate to the thematic approach. [See Graphics] (9.3)
C. Mark final copy, pages, and photographs according to directions from the printing company. (9.3)

Theme

- ☑ Purpose
- ☑ Ideas
- ☑ Guides

THEME

An editor once asked, "Why do we need a yearbook theme? We know what we want to create."

The question is a valid one, but it indicates a lack of insight into and an appreciation for the purpose and personality of a yearbook. Most creative ventures have a purpose, whether the venture be a book, a play, a story, or a relationship. The purpose of a creative work must be clear to the audience because people seldom respond positively to something they don't appreciate or don't understand. The purpose of a yearbook is expressed in a theme which unites all components in the publication.

Someone once wrote that the theme can be thought of as the feel of the book. The yearbook's value is enhanced by the theme's ability to tell the reader why the year was so special. The book must have a unique character, a special sense of spirit or tradition, a special way of capturing whatever it was that made the year great.

The theme may be an idea or a slogan which receives a graphic treatment throughout the contents. One yearbook authority said, "A theme is an extended metaphor, a way of looking at one truth in terms of another, an explication of a complex whole by means of a simple symbol." The important consideration always in developing or selecting the theme is to make it work for the yearbook. How the staff selects and develops the theme is nearly always dependent on how the staff envisions the final product.

Some books are produced without a theme or a recognizable relationship between the various parts of the book. Such books are a collection of photographs, captions, headlines, designs, and bits of copy. No personality results, and thus the book fails to achieve any significant reason for coming into existence. It is a rare book which wouldn't gain by the addition of a good theme. A good theme that is thoughtfully executed with originality is appropriate for the book, for the school, and for the special year. It does not interfere with the story of the year.

A theme doesn't always have to be verbal. It could include a distinct style of photography or meaningful graphics, both of which enhance the written word if blended well. But as mentioned earlier, such books are rare; they require a special sophistication and experience. Such books are more the exception than the rule. A few opponents of themes find them difficult to teach, to embrace, and to convey to a staff. Traditionally, thematic development has given a sense of unity and cohesion to the book through both verbal and visual contribution. Yearbooks without themes are usually forgotten, while those with well-developed themes make history and are referred to by yearbook authorities, good teachers, and knowledgeable company representatives.

Yearbooks must relate to the present but also must provide lasting memories. The theme must be timely so that it can capture the year with a specific record of those activities, events, and issues which will be meaningful at the time of the book's distribution and beyond. The book should have a lasting value to those who created the book and to those who purchased a copy. For example, a few months ago a 30-year-old yearbook was hauled out of the closet and read by an 18-year-old. She and her girlfriend had returned from college and were reading the student comments in the book. From reading the yearbook, the two girls saw their parents in a new light.

Stressing the immediacy of the year is important in thematic research. To be important to readers, the theme must be justified and localized in that it records the facts and figures of the year in terms to which the audience can immediately identify and relate. Research should plot the specific times, places, groups, individuals, occurrences, and relationships which reflect the time or mood of the year, thus directly affecting and concerning readers.

Whatever copy, headlines, and action photographs are used should contribute to each thematic spread to set the year apart and justify the choice. The staff has the responsibility of deciding which events will be most newsworthy, what changes are significant, and what attitudes are most important to record.

The theme appears throughout the book primarily on the cover, end sheets, title page, table of contents, opening section, dividers or theme or feature sections, and in the closing section.

Thematic ideas may come from a variety of sources:

1) a motto or slogan adopted by the student body for the year
2) a generalized concept, goal, or ambition
3) concepts suggesting movement, motion, or excitement
4) special effects
5) a popular fashion or fad of any kind--television commercials, as long as permission has been granted by the owner
6) games, contests, or magic
7) a literary theme or an element of folklore or tradition
8) well-known television shows or plays
9) popular historic events or films
10) magazines or books popular with students.

The above options are only suggestions, but care should be taken to avoid some themes. Avoid themes which are too abstract and understood only by members of the staff and few other people. Some themes are too literary for all readers to enjoy, and that is always a major concern. If the readers don't understand what was being attempted, little value is gained from the staff's efforts. Someone wrote, "The yearbook should be like Rockwell's paintings, understood by every reader."

Avoid the philosophical or sermonette approaches to themes such as "Who am I?" or "Where am I going?" which often leave the reader asking, "Who cares?" Also annoying to the reader is the theme copy which preaches to the reader or tells how things should be.

Other theme ideas to avoid include gimmicks, such as clocks, hands, the seasons, feet, keyholes, and doors. These are passé and no longer, if they ever did, work to capture the essence of the year.

To test themes, follow these guides. Use them as guards against trite ideas, inappropriate thoughts, unlikely suggestions, or unwelcome considerations.

1) Is it naturally related to the school?
2) Will it convey the content to the reader?
3) Is it practical for organizing the content?
4) Does it provide a logical sequence for reporting the school year?
5) Can it be developed?
6) Will the idea wear well? Will it be appropriate when the book appears? Will readers remember what the idea or theme means in twenty years?
7) Will each divider further develop the idea?
8) How can the idea be illustrated?
9) What limitations will the staff encounter as it attempts to make the idea work?

Assuming the theme is appropriate for the year and for the staff to handle, discussion must then center on where the theme will be used.

In many instances the development of the theme begins on the cover. If the theme lends itself to placement on the cover, this can be accomplished by a logo, type, design, wording, or photograph which sets the stage for the introduction. The endsheets also add to the potential in addressing the theme. The title page may include a large photograph of the school which mirrors the theme. The title page should include the school's location, city, state, and zip code. In some instances portions of the theme may be referred to if related to the purpose of the staff.

Thematic copy on the divider pages should be in the same style as thematic copy in the opening section. It should be brief. Consistency should be evident in that the same number of lines of copy appear on each divider. The photos, copy and headlines, along with the graphics, further enhance the development of the theme.

A new development in handling the theme is through the use of a special theme section. The purpose of the section is to develop a fresh angle, getting rid of old material or recycled methods in presenting the theme. Gone are the perennials: driving, cruising, routines, fads, fashions, and class rings.

Within sections set aside for development of the theme is the combination of copy, headlines, graphics, sidebar material, and their treatment. Graphics fit into the design as they relate to the theme development. When the design overpowers the theme, chaos results. Graphics are used to supplement the spreads wherever the theme appears. The colors, shades, tool lines, typography, dropped initial letters, logo, and graphic aids should enhance the theme.

The closing section provides a fitting conclusion to the statement of the theme and leads to the back end sheets and the back of the book. When the reader finishes reading the book, positive reaction should result, not because the theme overpowers, but because there is focus, strength, and purpose to what was said, what was presented, what was designed, and what was illustrated. If anything less results, the staff has not done its research well; it has not tailored the book to the readers, and it has not prepared the book to have a lasting personality.

Content & Coverage

- ☑ Sections
- ☑ Constants
- ☑ Ladder diagram

CONTENT AND COVERAGE

Every aspect of school life must be covered in the yearbook, in both copy and pictures. The interests of the individuals—students, faculty, administrators, and staff—must also receive attention, but not at the expense of the total school community.

Many staffs divide their contents into two broad categories: the events and the people. In the events section are student life, sports, academics, and organizations (clubs). For the people coverage, the staff includes individual photographs of students and faculty. Some staffs use this more formal section to include the posed group shots since this part of the book serves as a record of those who helped make up the school year. Specific sections result from the staff's effort to carry out its selected theme for the year.

Also needed in most yearbooks is a division for the advertisements, which may incorporate additional formal pictures. Dividing the yearbook into two major sections, in addition to the advertising section, facilitates page allotment.

Some scholastic press association scorebooks have established general percentages for the allotment of pages for each section. Staffs may adapt these recommendations in establishing a ladder diagram which details the pages to be developed. Recommended sections, in addition to the structured pages (thematic development pages: opening, dividers, and closing) are academics (the story of the students involved in learning situations), student life, sports, portraits (includes both students and faculty), and organizations.

Academics

Each area of academic instruction must be covered in the yearbook with a curricular development or change in each department mentioned in the copy. Staffs must cover the day-to-day learning and activities, although each department need not be given a complete spread. Staffs which can combine coverage of several academic areas on one or two spreads are more likely to have the copy read. For example, a staff may choose to use a thematic approach to business and music through the use of "hitting the right keys," or combine home economics with science in "laboratory explorations," or group band, drill team, and ROTC with "precision stepping." The combination must be logical, not contrived, or the staff will lose credibility in reporting.

Student Life

Coverage in the student life section deals with the activities and events that make up the full year. This is the appropriate place for students to cover the changing trends, not only in fashion but also in entertainment or leisure. Special as well as traditional events, such as homecoming or theatrical productions, belong in this section. Frequently, staffs reserve some student life topics which do not require a full spread for coverage in the portrait section.

Sports

Since approximately 30 percent of the student body is involved in organized sports and the other 70 percent of the student body probably enjoys individual sports such as biking, fishing, or gymnastics, all these activities should be given coverage. Included on the spread with the sport must be a scoreboard which satisfies the record function of this section. Scoreboards must contain the win-loss record, a valuable reader aid. The team picture should be on the spread, but it should not be the dominant photo. Props (tennis racquets or golf clubs) and unnecessary backgrounds should be eliminated, with the team picture cropped closely and each person in the picture identified in rows.

Organizations

Like the team pictures, group pictures should eliminate props and backgrounds; and individuals should be identified in rows, thus making the task of setting up the group pictures easier. A group picture should not be the dominant photo; instead, a variety of activity shots should be used. Coverage should not be limited to officers and projects for the year, nor should it end with the Christmas or midterm events. Clubs which share some of the same interests may be grouped on a spread, or several spreads, for more effective coverage. Never should a staff use only the group picture and devote a half page to it. Adding copy with several quotes and photographs with a variety of activities will ensure reader attention.

People

Yearbook authorities emphasize that pictures of administrators and teachers should never precede nor be larger than the senior portraits. Some staffs choose to put the faculty portraits in panels within the academic section and have successfully done so. For proper identification, the full name of the teacher, including title, should be used. A list of the subjects taught and activities sponsored helps complete the faculty record.

If a senior directory is used, the information for the directory should be on the same page as the senior portrait. Baby pictures, senior messages, last wills and testaments, or senior prophesies have no place in today's yearbook. Each spread of the people coverage must include informal photographs which relate to the copy, a headline, and captions for the informal pictures. Individual pictures must be kept in solid rectangular panels with names to the outside of the spread; no steps, letters, figures, or designs should be created with the portraits.

Because the yearbook is a record book, it should provide accurate information about the school and the people. Yearbooks should contain a title page, a table of contents, an index, a colophon, and folio lines (tabs).

Title Page

Designed as a single page, the title page is the first page following the front endsheets. Essential information includes the name of the yearbook and year (in the largest type on the page), name and full address of the school (including zip code), and the volume number. In addition, many staffs have incorporated the telephone number and the school enrollment. The table of contents is never included on this page.

Table of Contents

To give the reader adequate direction, the table of contents should appear in the first three pages. Usually at an extra charge, the table may be on the front endsheets. The table of contents should be a part of the spread design, instead of dominating it. Only major divisions of the yearbook are included in the listing. Section titles as they appear on the dividers are used in the contents listing.

Index

A continuous listing of all the individuals, groups, departments, teams, and activities mentioned in captions or copy should be included before the closing pages. An ad index may be included in the continuous listing, or it may be a separate part. All-capital or boldface type may be used to designate specific listings.

Colophon

A new concept to many staffs, the colophon provides a record. Usually appearing on a back endsheet or before the closing section, the colophon provides information about the production, such as the type style and size within a section, the name and location of the printing company, the copy price, the number of copies printed, and awards earned by previous staff members. Acknowledgments may also be included here. Not included is an editor's message, which has no place in today's yearbooks.

Folio Lines

Most often appearing as a part of the page number, the folio lines identify the subject of the spread. This identification may list the section on one page and the specific page content on the other (28 Required Academics/English Advanced Placement 29), or it may include a portion of the headline or feature presentation on the spread. The design of the folio lines and the placement should be consistent throughout the yearbook.

CHECK POINTS FOR LADDERS

1. Total pages compared with last year (if more, does budget allow for additional expense?).

2. Percentages in sections (make allowances for variations when necessary).

   These are the ideals:

   1. Student Life (23%)
   2. Academics (10-12%)
   3. Clubs and Organizations (15%)
   4. Sports (15-18%)
   5. Community (3%)
   6. Album, students and faculty (25%)
   7. Theme opening, division pages and closing (7%)

   Advertising and index are omitted from the above; advertising pages depend upon how much advertising space, and index pages depend upon the number of students and clubs, the size of type used in the index, and other variables.

3. Are these included?

   a. Opening section (1 to 3 spreads)
   b. Division pages (at least one page between each section)
   c. Closing section (1 to 3 spreads)
   d. Index (depending on type size, average 300 students per page in 3 columns)
   e. Advertising (compare page allotment to that of last year)

4. Four essentials for every yearbook are:

   a. Title page (a key page, should be carefully designed)
   b. Contents listing (include only major divisions for which there is a divider, plus the opening, index, and closing)
   c. Folios (page numbers)
   d. Index (should be a single, continuous, alphabetized section and include page numbers for all events, clubs and organizations, sports, academic areas, and all persons. Advertisers may be included or listed in a separate advertisers' directory).

5. Check each section for:

   1. Logical content
   2. Logical order
   3. Facing pages
   4. Layout style consistency
   5. Copy style consistency

YEARBOOK LADDER
(Sample)

		1	Title page	
Opening	2	3	Theme development (table of contents)	
Opening	4	5	Theme development	
Divider Spread	6	7	Student Life	
Opening Days	8	9	"The Usual and Unusual"	
Homecoming	10	11	"Reunions and celebrations"	
Special occasions	12	13	"Holidays, vacations, and in-betweens"	
Plays/assemblies	14	15	"Getting Together"	
Proms	16	17	"Night Life"	
Routines	18	19	"Hobbies, Habits, and Hangups"	
Divider Spread	20	21	Academics	
Speech/Journalism	22	23	English	
Languages	24	25	Fine Arts	
Social Studies	26	27	Business	
Science	28	29	Mathematics	
Voc. Ag. & Home Ec.	30	31	Industrial Arts	
Specialized Classes	32	33	Library/Media Resource Center	
Divider Spread	34	35	Album	
Seniors	36	37		
Seniors	38	39	Student Life: honors, officers, graduation, etc.	
Seniors	40	41		
Juniors	42	43	Juniors	
Juniors	44	45	Sophomores	
Sophomores	46	47	Sophomores	Student life topics
Freshmen	48	49	Freshmen	
Freshmen	50	51	Freshmen	
Administration	52	53	Counselors, librarians	
Services	54	55	Secretaries, custodians, lunchroom, bus drivers, nurses, etc.	
Faculty	56	57	Faculty	
Faculty	58	59	Faculty	
Divider Spread	60	61	Clubs and organizations	
Student Council	62	63	National Honor Society	
Languages Club	64	65	Lettermen's Club	
Debate Club	66	67	Thespians	
FHA	68	69	FFA	
Publications	70	71	Newspaper, yearbook, literary magazine	
Band	72	73	Band	
Choir	74	75	Ensembles	
Pep Club	76	77	Cheerleaders, drill team, pep squad, mascots, etc.	
Divider Spread	78	79	Sports	
Football	80	81	Football	
Basketball	82	83	Boys	
Basketball	84	85	Girls	
Baseball	86	87	Softball	
Track-Boys	88	89	Track-Girls	
J.V. Sports	90	91	Individual Sports	
Lifetime Sports	92	93	Golf, tennis, wrestling, etc.	
Index	94	95	Index	
Closing	96			

CLUB/ORGANIZATION INFORMATION

Organization ______________________________

*Public Relations Director ______________________________

Meeting Time: ______________________ Meeting Place: ______________________

Approximate Membership: ______________________ Sponsor(s): ______________________

President: ______________________ Vice-President: ______________________

Secretary: ______________________ Treasurer: ______________________

Other: ______________________________

Qualifications for Membership:

Purpose and Aim of Organization:

Colorful and Special Occasions:

*Club member who will be in charge of all arrangements regarding club section in the yearbook.

Activities	Dates	Need Photographer?

FACULTY INFORMATION

NAME ROOM NO.

SUBJECTS TAUGHT

CLUBS/ACTIVITIES SPONSORED HERE

NUMBER OF YEARS AT XYZ HIGH SCHOOL

DEGREES EARNED YEAR

YEAR

YEAR

FAVORITE PASTIME(S)

SCHEDULE:

INDEX FORM

For the purpose of an index, this form may be reproduced and glued to a card for filing. It is used to record the page numbers on which individuals, teams, groups, organizations, departments, and advertisers appear or are mentioned. This form allows a staff to maintain a complete record of the year.

LAST NAME ____________________ FIRST NAME

CLASS/GRADE ____________________

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
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121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144
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313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336
337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360

Legal Responsibilities

- ☑ *Libel*
- ☑ *Copyright*
- ☑ *Ethics*

LEGAL RESPONSIBILITIES

What evokes laughter when it's written may not be so funny when it's printed, and it may even be expensive and have far-reaching influence. Libelous statements can destroy the positive accomplishments of previous staffs and cause serious problems for future staffs. "Mary is a whale of a gal" may endorse her ability to get along well with others, but if Mary is a large girl, she won't appreciate the reference to herself as a "whale." Mary may feel that she's been ridiculed before her peers, and the result is libel.

Student writers are not immune to libel suits. They can, however, avoid some of the more frequent occurrences of libel--implied headlines and "gag" captions--with careful attention to writing and editing. Skillful writers can incorporate humor into their work and not sacrifice the attention to good reporting. Irony, sarcasm, and vindictiveness don't belong in a yearbook, regardless of whether they are an attempt at humor ("Mary attempts to make biscuits again. Does the P.E. department need any more baseballs?") or an effort to be clever ("The principal's your pal?") or carelessness ("Mary Jones reigns over homecoming festivities--voter turnout unbelievably low"). The headline implies that she was elected only because fewer people than expected cast their votes. Would she have been elected anyway? Don't place that doubt in readers' minds.

"Gag" captions are a breeding ground for libelous statements and often have hidden innuendoes; the caption implies one thing but means another. Most of these captions reflect a lack of journalistic skill and a lack of sincerity in producing a quality yearbook. A "gag" caption is "the easy way out" for the writer who doesn't want to track down the individual(s) pictured and determine what was occurring at the time of the photograph and then write an accurate account of the event. ("Hey, Greg, are you getting another test out of the teacher's desk drawer?")

According to the Student Press Law Center's *Law of the Student Press* (p. 31): "Libel is *any* printed communication--words or pictures -- which tends to expose one to public hatred, shame, comtempt or disgrace or damages one's reputation in the community or injures the person's livelihood."

The students and the adviser can avoid unintentional libelous situations by establishing guidelines to check for spelling, grammar, sentence structure, punctuation, and accuracy of facts and quotations. Having a set of standards guards against sloppy journalism. The use of satirical articles may result in threats of libel from individuals who find themselves the subject of student ridicule. Making claims such as "I was only making a joke" or "I didn't really mean it" is not a defense for a libel suit. If students become insistent about publishing an article, they should obtain written permission from the person satirized.

According to Robert L. Button in *Managing Publications*, "The key libel defense is truth, but it may not be enough if no good was served by printing the truth and it's proven that malice or intent to harm a person's reputation was present." It is the responsibility of the adviser to be knowledgeable about libel and its prevention. Careful and repeated lessons devised from contemporary readings (see Bibliography) enable the adviser to keep students alert to libelous remarks. Using a photograph out of context of the relevant situation can be as damaging as a printed statement. Disregard of an individual's right to privacy in order to get a photograph or including a photograph because it places a person in a humorous or awkward situation also damages a person's reputation and results in libelous situations.

Another legal consideration for staffs and advisers is copyright, which extends protection to an artist's or author's original work. Song lyrics, cartoon characters, brand names, and trademark symbols cannot be used without permission from the original artist or author. Generally a copyright is awarded for the life of the author or artist plus 50 years. Since yearbooks represent creative ideas and work, some staffs apply for copyrights to protect their work; use of materials from such a source is violation of the law.

Clarification of what staffs will include and exclude should be in the staff manual. Each staff member should be familiar with the standards and a copy should be kept on file in the administrative offices. Established criteria "before the fact" eliminates sudden and perhaps emotional decisions about treatment of a subject. Knowledge of legal freedoms and responsibilities, as well as ethical standards, will ensure continuation of successful publications.

'Is this libelous?' Simple chart helps student get answer

By Albert C. Skaggs
Syracuse University

Students attempting to cope with an examination—or professionals deciding how to handle an ad, a story or a handout—often face the bottom-line question: "Is this libelous?"

My colleague Cleve Mathews and I devised a chart which may help the student or the practitioner answer that question. It systematically leads one through the points that must be considered in deciding the probable effect of a statement. Many say they have found it helpful.

We had out simple, inexpensive mimeographed copies of the chart in our courses in mass communications law and ethics. The chart also has been used in writing and editing classes where we treat libel briefly. A colleague who teaches public relations uses it in teaching the preparation of news releases.

In my own courses, I hand out the chart after the readings and lectures on libel, believing that it would be of little use to a person who was unfamiliar with the basic legal principles, that has drawn a complaint from at least one student who said, "It could have been handed out earlier." Mathews, on the other hand, distributes the chart first thing and he uses it as an outline for his lecture.

The chart begins with consideration of any news story, editorial, advertisement, news release, letter to the editor or other statement and poses a series of questions which may be answered "yes" or "no." It leads the user through the essentials of libel—defamation, identification, publication—and the primary defenses: truth, privilege and fair comment. It alludes to only one technical defense: consent. It deals in a broad way with *New York Times v. Sullivan* and its progeny by posing questions about reckless or knowing falsity, and whether the person identified is a public official or public figure.

Asnwering the questions correctly can lead to a reasonable conclusion about whether the statement is dangerous. From this a decision can be made whether to revise the statement, spike it, publish it, or seek competent legal advice before doing anything else.

Basic knowledge of the law of libel is necessary for successful use of the chart. For example, the first question it poses is: "Does it damage a person's reputation?" This is the basic question of whether the statement defames and sometimes the user of the chart may find that question hard to answer. Also, the user can't answer the question "Is it privileged?" without knowing something of the doctrine of privilege.

The chart's main value is that it causes the user to at least pose the crucial questions about a statement. The careful user is unlikely to have to say later: "Gee, I never thought of that!"

Students appear to find the chart helpful. I found one exam on which the student had sketched the chart, apparently from memory, on the back of one of the exam sheets for use as a guide in answering the questions.

In an evaluation questionnaire completed at the end of one course in mass communications law, students overwhelmingly applauded the chart, saying they found it helpful.

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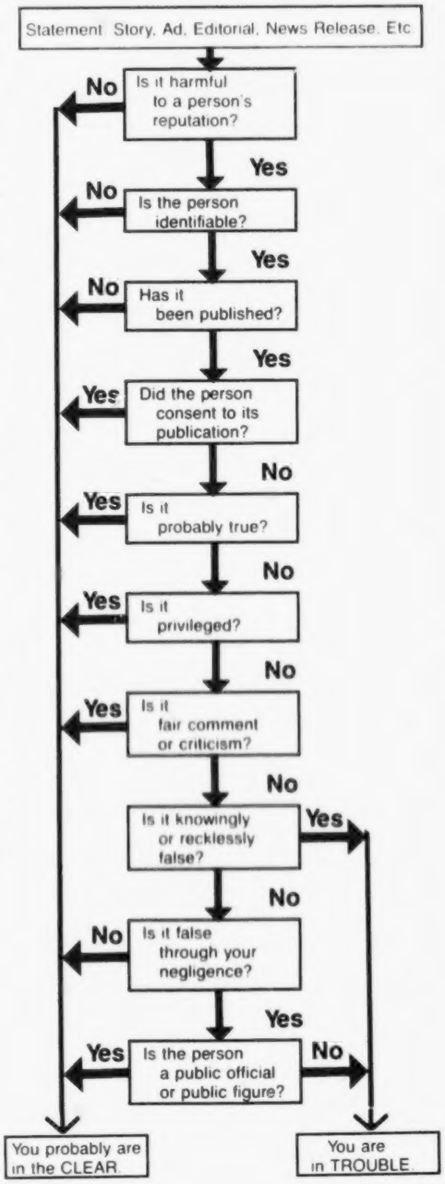
QUESTION
Is It Libel?


Statement: Story, Ad, Editorial, News Release, Etc.
No
Is it harmful to a person's reputation?
Yes
No
Is the person identifiable?
Yes
No
Has it been published?
Yes
Yes
Did the person consent to its publication?
No
Yes
Is it probably true?
No
Yes
Is it privileged?
No
Yes
Is it fair comment or criticism?
No
Is it knowingly or recklessly false?
Yes
No
No
Is it false through your negligence?
Yes
Yes
Is the person a public official or public figure?
No
You probably are in the CLEAR
You are in TROUBLE

Copy

☑ *Body*

☑ *Headlines*

☑ *Captions*

COPY

"Write!" The command to compose an article of copy for the yearbook frequently sends tremors of fear through the most enthusiastic staff member. Visions of quickly jotting down a few random sentences fade as "Rewrite!" echoes in the work area. Laboring over just the right word, the staff member gradually begins to grasp the meaning of two words. The initial fear evaporates as the young writer learns to read what others have written and develop copy which suits his yearbook in its content, form, and style.

Well-written copy is the most lasting element of the yearbook. Most copy is divided into three functional areas: body (that which relates a story), headline (that which captures the reader's attention), and captions (identification for photographs). Each example contributes to the history, record, and memory functions of a permanent publication.

Staffs who argue that copy is not necessary should be aware that even comic books, whose value lies primarily in the visual image, rely on written words to tell the story. And that's what the copy does--it tells the story of a specific school for a specific year.

To be specific, copy must be written from facts and information gathered firsthand by the reporter. Staff members are reporters-- they report the events of the year. Interviewing techniques must be practiced, writing skills polished, and hesitation abolished about approaching someone from whom information is needed. To gain self-confidence before conducting an interview, the reporter should "do his homework" about the individual or subject of his assignment. He should prepare questions based on his research which lead the interviewee in a specific direction, since the time available with the individual involved is an important consideration.

The distinct function and style of each kind of copy warrant individual guidelines.

Body

Based on facts derived from observation, interviewing, and research, body copy appears on every spread with the exception of some in advertising. It relates the story of what happened, to whom, when, where, why, and how--a summary of the 5W's and H. It does not reflect the opinion of the reporter but allows the reader to draw his own conclusions.

For example, a statement such as, "For the umpteenth time, students in Mr. Doe's class attempt to get their perspective correct," reflects an opinion of the writer that the "attempt" will again be unsuccessful. Such writing is editorializing and the writer should not take the liberty of drawing conclusions for the reader. More precise writing is, "As a part of the Art I class activity, students in Mr. John Doe's first period class study the shadowy perspectives of the sun on the bleachers." Mr. Doe used this activity.... Generalizations such as, "The yearbook staff had an exciting year," also reflect an opinion which is not attributed to a reliable source.

Using quotations is a more precise way of reporting. Information obtained from a source may be used in direct quotations (the exact words of the speaker), indirect/paraphrased quotations (what the source said but not in his exact words), and partial quotations (a combination of exact and paraphrased wording).

Quotations must be strong; they must be fresh and informative; and they must give a different angle or approach to the subject. With improper use of quotations, writers place the attribution (source) before the quoted material; others editorialize unintentionally with the verb choice, although "said" is the safest word; and some begin with the phrase, "When asked..." although the quoted response is evidence that someone was asked something.

Effective quotations result from carefully researched material and effective questions. Effective questions do not result in one-word responses. The writer formulates questions that avoid the obvious such as asking the homecoming queen how she felt when her name was announced. The questions should reflect the depth of understanding of the subject.

Most body copy is written in the past tense unless the event is scheduled after the delivery of the yearbook.

The lead is the most important and often the most difficult part of the story to write. A summary lead combines the answers to the 5W's and H with the most interesting or unusual answer at the beginning. This is the kind of lead that newspaper stories most often use and a study of such leads points out the relationship of the responses to the writing. The writer judges which facts are more important by considering his audience.

The lead may spill over from the first paragraph and require a second paragraph to improve comprehension. The lead may be several sentences or it may be just one sentence. Journalism textbooks and reporting manuals deal with the many different forms of leads and how to achieve the appropriate one.

For most yearbook reporting, a feature lead tells the story better than a summary lead. Reporters here are not relating the events only; they are creating a memory of the people and places. A lead for such a presentation injects the personality of the people involved as well as relating the events.

For axample, a summary lead for a yearbook report might read, "Industrial arts, speech, and art students combined their talents to complete the background for the second annual Fiesta Beauty Pageant." To create that special mood, the reporter may write a feature lead such as, "Bam! Bam! Bam! echoed backstage, as 22 underclassmen, armed with hammers, nails, and paint brushes hastily finished the background for the Fiesta Beauty Pageant. When the 15 contestants stood on lighted risers as the curtains opened, little did they know that only 30 minutes ago, repairs had to be made on the second tier."

In the second example, the reader can form a mental image of the confusion that existed backstage as the underclassmen completed their chores. Subsequent paragraphs develop the essential facts. The reader has been intrigued by the story lead and he is likely to finish reading the article.

Writing a "straight news" story trains the reporter to use organizational skills; it also teaches the need for gathering all the facts before writing the story. Incorporation of quoted material is relatively simple in the news story. This kind of reporting and writing fills many spreads. However, for special presentation, a reporter may develop the feature lead into a full feature story or he may want a sidebar feature, a personality profile, or even an essay.

Feature

While it does present facts in an interesting though somewhat subjective manner, a feature story really tries to recall the spirit of the event. It relies upon sensory detail, background information, and effective writing. A mood or a setting may be localized for the readers.

For example, a feature story on the presentation of the homecoming queen would include not only the 5W's and H but also the mood or setting, such as, "Even without the traditional standing ovation from fans, the smile never faded from Betsy Brown's face as the crown was placed hastily on her head. The haste was due to the torrential rain that began only minutes before the halftime activities. Too few umbrellas forced court members to huddle together and required that Principal Tom Simmons leave the shelter of his umbrella to place the crown on the queen's head."

The rest of the story contributes to the setting or mood by relating details and facts, including quoted material, making the reader remember the event although it was several months ago. Not all body copy lends itself to the feature story, but writers are remiss if they do not supplement the story of the year with features.

Sidebar

Usually 100 words or fewer, sidebar stories deal with the events and activities that don't warrant full spread coverage. From the previous example of the rainy homecoming, a sidebar could tell how the umbrellas were secured, or it might tell how the court changed into jeans and sneakers since the field was muddy. An alert reporter should see several possibilities for sidebars.

Personality Profile

Such stories give a greater dimension to an individual's character. They require the reporter to spend more time with the subject. The reporter must observe the subject in his natural environment and identify the habits, traits, or characteristics unique to the subject. The profile combines the observation, research, and results of the interview into a story. A suitable subject for a personality profile is the principal, not as he is portrayed at school--sitting behind the desk with a telephone--but as the individual who must try to attend every school function. One angle for such a profile might be to contact his family and calculate the number of hours he spends weekly away from home at school-related functions.

Essay

Not often used in the yearbook, an essay is a more formal kind of writing and requires extensive research. Unlike the news story or the feature story, an essay has three separate parts: introduction, body, and conclusion. An essay is generally treated from a subjective point of view and is an analysis of the research. Most writers cannot easily differentiate between an essay and an editorial, an expression of opinion.

Pitfalls writers should avoid include:

1) Weak lead beginnings, such as "a," "an," "the," "this year," "during," "according to," school name or initials or mascot, and the like

2) Second person (you) in most copy

3) Poor organization by not putting the most important or most interesting angle first

4) Long paragraphs of copy

Size and style can elevate a headline from being merely an essential element to being an effective one. Because it is in the largest type size on the spread, the headline inherently draws attention. A skillful staff can create impact in design as well as in content but even a novice staff can experiment with design and content.

Magazines are probably the best single source from which to adapt headline type and style. Staffs can study and apply the forms to the sections. No longer must the headline be stripped to the essential words; instead, it takes on a featurized approach that is as dynamic as are the contents. For example, a headline about a football team's second consecutive trip to district playoffs might be, "Hornets post 9-1 record, enter playoffs." Another staff might treat the same story with a feature headline which delivers more impact as, "Back for more."

The second headline doesn't give as much information but that's permissible because the staff wants to entice the reader into reading the story. A secondary headline (deck) adds to the readability of the primary headline by contributing information and improving design. Set in smaller type either above or below the second example could be another deck, such as, "Last minute goal sends the Hornets into second consecutive effort."

"Student Council" is a heading suitable for the ladder diagram but not for the spread; it is merely a label. Yet action labels, like those used in magazines, are forceful enough to convey the message when used with the secondary headline.

The headline and copy should be treated as a unit with only one on each spread. They are separated by the internal margin as are the decks of a headline.

Some staffs prefer to retain the traditional news headline. Among the guidelines which pertain to these are:

1) Use a subject and a verb, especially the active voice.
2) Write specific headlines drawn from facts in the story.
3) Avoid editorializing; let the reader draw his own conclusions.
4) Eliminate any form of "to be."
5) Avoid use of the articles and the conjunction "and."
6) Keep related groups of words together on a line.
7) Avoid the past tense; use the historical present.
8) Use only standard abbreviations.
9) Use short, vivid verbs and colorful nouns.
10) Follow the rules of proper grammar in subject-verb agreement and punctuation; eliminate end punctuation and use single quotation marks.
11) Avoid use of all caps.
12) Avoid vertical placement of type.

Captions

A caption requires the same research and writing skills used in the preparation of body copy. It gives information up to the time that a photograph was taken and tells what happened afterwards. It is placed adjacent to the photograph and neither states what is obviously pictured nor makes an editorial judgment of what is in the picture.

A photograph of an individual crossing the goal line needs a caption which gives specific details. For example, the reporter might write, "With only five seconds remaining in the last game, Jim Turner (no. 27) outdistances the defender (no. 67, Tim Murphy) for the final touchdown. Central, with its 9-1 record, entered the state playoffs two weeks later and eventually lost in the semifinals." He would not write, "Jim Turner finally crossed the goal line."

What makes the first example better? Comparison of the two indicates, 1) that the second example reflects an opinion in using "finally"; 2) that it is shorter; 3) that it does not give specific details; 4) that it begins with a name; and 5) that the verb is past tense.

Effective captions begin with striking words which are graphically presented as lead-ins. The lead-in may be accomplished by bold-facing the first two or three words or it may be a miniheadline to draw the reader to the written words.

Since captions are written to tell a story, they do not speak to the reader or attempt to communicate a message to the person in the picture (e.g., "Now smile for the camera."). "Cute" or gag captions can destroy the credibility of the entire staff (e.g., "There goes Suzie with her plate full again. Wonder how many helpings that makes!"). Such efforts result in negative response from most readers. They do not take into consideration the feelings of the person about whom they are written.

COPY EVALUATION

COPY GRADE: ____________________ SUBJECT: ______________________________

DEADLINE GRADE: ________________ WRITER: ______________________________

CREATIVITY:

Angle (Approach) - Is it new and interesting, rather than the same approach used year after year? Does it relate only to the subject this year?

10 point max. ____________________________

Lead - Does the copy successfully catch the reader in the first paragraph? If the lead fails, the story fails. Would you keep reading beyond the lead?

15 point max. ____________________________

Conclusion - Does the story have a sense of finality? If possible, is there a link back to the lead? Does it leave the reader with a lasting impression?

10 point max. ____________________________

CONTENT:

Research - Has the writer studied the subject and gathered background information, statistics, etc. relating to the subject? Is the writer obviously well informed on the subject?

10 point max. ____________________________

Interviews - Does copy reflect proof that the writer talked to several people? Have sponsors, teachers, spectators, as well as participants been interviewed?

10 point max. ____________________________

Observation - Did the writer take the time to observe the activity? Does description or general knowledge of the subject reflect this? Are words used effectively to paint verbal pictures?

10 point max. ____________________________

READABILITY

Direct quotes - Are they used well throughout the story? Is attribution placed after the quote rather than before? Are quotes meaningful rather than trite? Do they give life to the copy?

10 point max. ____________________________

Indirect quotes - Are indirect quotes used to paraphrase information and to break up long strings of quotes? Is attribution given?

5 point max. ____________________________

Transition - Does copy flow smoothly rather than confuse the reader by jumping from one subject to another? Is information organized and presented logically for ease of reading?

5 point max. ____________________________

Interest - Has the copy achieved its purpose of informing and entertaining the reader? In your opinion, is the story readable and interesting? Will it be read?

15 point max. ____________________________

(Use other side of page for comments, suggestions. These should be written to help the writer improve the copy, not to criticize.)

Design

☑ *Columns*

☑ *Margins*

☑ *Photo dominance*

DESIGN

Regardless of the impact or mood of the photographs and the excellence in headlines, copy, or captions, unless these elements are blended into an attractive package, the value of the spread substantially decreases. To achieve dynamic visual appeal, the plan must have the elements of page design--photographs, headlines, body copy, caption copy, graphics, and white space--following a design concept. Such a concept may be consistent throughout the book or it may vary from section to section. Within a section the design concept is always consistent.

Creating a design concept is challenging. But once the plan is chosen, the width of caption and body copy needs to be measured only once within a section. Spending the extra time at the beginning of the planning sessions alleviates some of the trauma or carelessness that precedes deadlines.

More advanced students may experiment with specific designs, although sometimes selecting a specific style--such as modrian or isolated element--may severely limit the thematic presentation of the spread or section. Yet some staffs have creatively used the styles and adapted them to fit their yearbook. Regardless of what the staff chooses to call its design concept, all styles share some principles in using the elements of page design.

1) Work with a column plan. Material supplies by the yearbook companies reflects a column plan, either two or three columns per page. Staffs may choose to use either of these or a combination of them across the spread for a total of seven columns. More advanced students may establish their own column plans. One approach is a "two plus" plan, which has two columns of equal width and one column of lesser width. It can be modified for a three plus approach with three equal columns and one narrow column. Even greater variety is achieved when the plus column is moved instead of keeping it only as the outside column.
2) Build the photographs around a dominant photograph which is placed near the gutter. By using five to seven photographs, the staff member can achieve an attractive spread and sufficiently cover the subject matter. Careful selection of the actual photographs to fill designated areas must be made to avoid having the action of the photographs moving away from the center grouping and off the page. No portion of a column should be used except in placement of individual pictures in the classes section.
3) Establish and maintain consistent internal margins, with one pica recommended, regardless of the trim size of the page. To maintain the consistency, every element on the page is one pica (or whatever width is established as the internal margin) away from a photograph, vertically and horizontally; headlines are one pica from the copy; captions are one pica from the picture and from each other.
4) Establish and maintain consistent external margins. The external margins suggested by the layout sheets supplied by the yearbook company may be used but careful attention must be given to ensure that type and photographs do not violate the external margins. Bleed photographs should extend all the way to the page margin, never stopping in a part of the designated external margin.
5) Keep copy--headline, body, and caption--to the outside of the spread instead of "trapping" it between pictures. Advanced staffs may opt to use "fitted" copy which is written exactly to fill the space allocations. By keeping the copy to the outside, the extra space is treated as an expansion area and allows the spread to "breathe." Staffs should not have to fill every column on the page in order to have their design complete.
6) Keep white space to the outside of the spread. Consider the white space as a framing element. Just as one would not cut an important family portrait to put a frame down the middle, the staff should not let white space interrupt the design of the photographs and copy.

After these fundamentals have been mastered, the staff should begin to polish the design through a more detailed approach. For example, maintaining consistent internal margins means a reduction in the recommended number of picas for the gutter, from perhaps six to only two. To accomplish this refinement, the staff may bleed all photographs on one page of the spread to the gutter; another staff may elect to extend photographs on both pages to one pica from the gutter.

The arrangement of the elements on the page should establish a horizontal "eyeline" which unites the spread. This eyeline should not appear at the center of the spread; some staffs may design the spread to let elements (copy and/or photographs) in the two outside columns establish the eyeline rathar than setting it across the gutter. When two photographs are placed in adjacent columns, the horizontal line should be six or more picas to prevent a horizontal zigzag.

Vertical alignment of the elements may create an acceptable division except in the middle of the page or spread. Use of graphic lines and careful placement of photographs will prevent too much vertical division. In this alignment, staffs are cautioned not to use a portion of the column in planning the design. The composition of the photographs which cross the gutter must be carefully considered to avoid splitting faces.

Picture shapes should be rectangular, since that geometric pattern is normally the one most familiar to everyone. Consider the front of a house; the house is a horizontal rectangle, and the windows and doors are generally vertical rectangles. Allowances for internal margin consistency must be made when special graphic effects, such as shadow boxes or COB's, are used on the spread.

Just as each block of body copy must have a headline, each photograph must have a caption. This relationship is emphasized when two separate parts are treated as a unit; and that means following the internal margin. A headline should read into the copy, not "hang over" a photograph; nor should it be placed across the gutter or in some other manner separated from the copy. Copy which is continued to another spread need have only one key word from the headline. Only one unit of body copy/headline per spread is recommended in most presentations.

The photograph/caption unit requires that the caption be adjacent to the photograph it identifies. Captions are never clustered into a paragraph. Directions (upper right, opposite page, top left, etc.), numbers, and letters are not used to relate the picture and caption. In effective design, the staffs plan the spread so that the copy--headlines, body, and caption--is to the outside of the spread and framed by the white space.

Design of the portrait pages permits the violation of the column plan in the portrait panels. Only a tool line should separate the portraits which are placed in solid rectangular panels; no "postage stamp" or "slats" are used in portrait presentations. Name identification is to the outside of the spread, remaining always inside the external margin. Candid photographs, captions, and body copy used on these spreads should conform to the column plan selected. To avoid monotony, the solid rectangular panels can be vertical or horizontal; no two layouts should look the same.

A helpful planning tool is a design concept for each section. The column plan, body copy width, caption copy width, headline style, column plan, margins, and graphics are clearly indicated and illustrated. A copy of each design concept goes in a prominent place in the work area and the appropriate one is filed with the material for that section. Struggling with copyfitting at deadline time, trying to determine where to place the headline, or remembering how many columns to use are alleviated by the plan. Last-minute decisions may be anticipated by experienced staff members and graphics can be planned and prepared.

When the yearbook is distributed, the response of the students won't be an appreciation of the adherence to a column plan, or the appropriate use of contemporary graphics, or the copy and white space to the outside; what they will respond to is the method of presentation--the arrangement of the elements--in a pleasing design. When the response is positive, the staff can bask in the compliments of its audience, knowing that the design was worth the attention to detail.

Typography

- ☑ *Styles*
- ☑ *Size*
- ☑ *Placement*

TYPOGRAPHY

The type in a yearbook serves an equally important role in design as do the photographs. It sets mood while developing the theme. It can have a significant influence on the acceptance of the book by the students. Black type on white paper is the easiest to read. An extensive knowledge of typography is not necessary to make a decision about typefaces. Generally, the publisher makes the choices easier by offering selections of typefaces which are highly readable.

Staff members must choose a typeface for use in body copy and captions. In addition, they must elect to use bold or italics as emphasis. The decision as to whether the emphasis face should be bold or italic is a matter of preference. It is dependent to some extent upon the intended use. For instance, when an emphasis typeface is used for captions, most staffs prefer boldface. It makes the copy stand out; boldface is easier than italics to read if the copy is lengthy.

On the other hand, italicizing often is effective when only a few words are involved. For instance, the words at the beginning of the caption might be set in italics. In any case, choose only one emphasis face: bold, italics, or bold italics.

Decorative faces enhance special situations, such as title or division pages. Such typefaces are not offered in body copy point sizes because they often are not legible when set small.

The headline typeface need not be identical to that used for body copy but it should be complementary.

Generally, typefaces will fall into one of two style categories: serif and sans serif.

Serif

These typefaces have tiny "feet" or ornamentations at the terminals of letters. The "feet" tend to anchor the letters and encourage eye movement across the line of type. A serif face tends to have an air of formality and authority, and is generally appropriate for a traditional yearbook. If a book is to have an above average amount of copy, select a serif face for body copy.

Sans Serif. These typefaces do not have the "feet." (Sans means "to be without.") Sans serif faces look modern in appearance and are considered more informal. They are suitable for use in a yearbook which projects a warm and friendly image.

Decisions About Type

Type selection. To effectively convey the thematic message, the staff must consider the personality and weight of typefaces. It is best to have a single style for body copy and captions. Weighty typefaces are those which have heavy, thick strokes. These project a forceful image. Light typefaces are characterized by thin, even lines which are open and inviting.

Type size. Research has shown that 10 point type is the most workable size for body copy. It is small enough to fit a number of words in a relatively small amount of space and is large enough to be easily read. If there is ample space for body copy, 12 point might be appropriate.

For captions, 8 point is most common. The smaller size will distinguish them from body copy and since captions are generally short, a readability problem will not result.

Subheads and picture identifications often are set in 14 point. The use of 6 point is not recommended except for index pages or group identification.

Headlines generally are set no smaller than 18-point. The sizes used most often are 24, 30, and 36 point. Special pages such as the title page, dividers, etc., are the places to use 48 and 60 point. type. Too few words can be set in these large point sizes to allow for the writing of a heading that imparts any significant amount of information.

Typefitting. The publisher provides a type book which charts the Characters Per Pica (CPP) count for each typeface available. The CPP count is different for every size and style. The CPP count also affects the copy depth. The company representative can provide individual explanations and training in use of these charts.

Type Placement. It is imperative that staff members indicate on the production page where every block of type is to appear. This is accomplished with copy placement marks or "tic marks." They convey placement of type and style of typesetting.

TYPE PLAN

1. Display type (for title page, division pages, etc.)
    a. Name
    b. Size: _______ 2 column _______ 3 column _______ 4 column
    c. Unit count: (Multiply the average characters per pica by the number of picas for each column plan)
2. Opening/closing sections
    a. Name:
    b. Body copy:
        1. Point:
        2. Unit count: _______ 2 column _______ 3 column _______ 4 column
    c. Caption copy:
        1. Point:
        2. Unit count: _______ 2 column _______ 3 column _______ 4 column
        3. Lead-in device: _______ All caps _______ Italics _______ Bold face
    d. Headlines:
        1. Primary headline point:
        2. Secondary headline point:
3. Section:
    a. Type name:
    b. Body Copy:
        1. Point:
        2. Unit count: _______ 2 column _______ 3 column _______ 4 column
    c. Caption copy
        1. Point:
        2. Unit count: _______ 2 column _______ 3 column _______ 4 column
        3. Lead-in device: _______ All caps _______ Italics _______ Bold face
    d. Headlines:
        1. Primary headline point:
        2. Secondary headline point:

All copy and captions within a section should be consistent; however, not all sections must be the same. Some schools use three column plan for some sections and four in other sections. The key is to be consistent within the section.

Many schools are experimenting with 14 or 18 point type for structure pages. Such large type is easy to read and takes up more space.

TYPE TABLE (Sample)

SECTION	BODY COPY	CAPTIONS	IDENTS	HEADS
Opening Division Pages Closing	11 pt. Universe Italic 35 char/line 3 pt. leading staggered l & r 1 line/pica	8 pt. Universe Italic 3.3 char/pica 1 pt. leading ¾ lines/pica		24 pt. Futura Demibold 1.1 char/pica 2 picas between lines downstyle
Academics Activities Organizations Sports	10 pt. Universe Medium 2.9 char/pica 2 pt. leading flush l or r 1 line/pica	8 pt. Universe Medium Italic 3.3 char/pica flush l or r set solid	8 pt. Universe Medium Med. 3.3 char/pica lead in ALL CAPS 1st row/universe italic flush l or r	24 pt. Futura Oblique 1 pica between lines downstyle
Seniors	10 pt. Universe Medium 2.9 char/pica 2 pt. leading flush l or r 1 line/pica	8 pt. Universe Medium Italic 3.3 char/pica flush l or r set solid	8 pt. Universe Medium 2.5 char/pica caps & lc	24 pt. Fut./Med Oblique 1 pica between lines downstyle
Underclassmen	10 pt. Universe Medium 2.9 char/pica 2 pt. leading flush l or r 1 line/pica	8 pt. Universe Medium Italic 3.3 char/pica flush l or r set solid	8 pt. Universe Medium 3.3 char/pica caps & lc set solid	24 pt. Fut./Med Oblique 1 pica between lines downstyle
Senior Directory			6 pt. Universe name bold run in caps & lc 1 pt. leaded (between lines)	24 pt. Fut./Med Oblique 1 pica between lines downstyle sub- 14 pt. Futura Med./Oblq
Index			6 pt. Universe Medium 1 pt. leading caps & lc	24 pt. Fut./Med Oblique 1 pica between lines downstyle sub- 14 pt. Fut./Med.
Advertising	Address & Name 10 pt. Universe Medium 2.9 char/pica 2 pt. leading centered 6 lines/inch	8 pt. Universe Italic ALL CAP run in 3.3 char/pica		Firm Name 18 pt. Fut./Med all caps

TYPOGRAPHY EXERCISES

Headlines

What would be the maximum number of characters that could be used in a one-line headline, given the following set of circumstances?

(a) Headline to fit between picas 17 and 42

(b) Use Times Roman 30 clc

Copy

How many characters could be placed on each line of copy from pica 30 to 42, using Times Roman 10 lower case?
Using the depth chart, how many lines of Times Roman 10 lower case could be placed from line 14 to 23?

Graphics

☑ Lines

☑ Screens

☑ Color

☑ Pitfalls

GRAPHICS

Graphics, when used in reference to the yearbook spreads, do not mean the vivid and often harsh special "let's use it because it's available" effects that throw the staff into chaos and the adviser and yearbook representative into shock. Instead, graphics represent that very subtle use of type, screens, tool lines, and photographs to blend the elements of page design into a visually appealing spread.

With the use of transfer type, such as Chartpak, Formatt, or Zipatone, any staff can create a visually appealing type style without incurring additional expenses from the yearbook company. For the neophyte who isn't yet ready to tackle the job of student-produced graphics in typography, the yearbook company usually makes several provisions for use of type which will make the spread more visually attractive. Special type should be chosen, however, to complement the theme of the spread and, except for feature presentations, should be consistent within a section. Size of type is a graphic consideration that is available to most staffs who often take the type sizes for granted. Use of 14 pt. type for thematic copy certainly calls attention to the thematic message of those pages, while a 12 pt. miniheadline for captions, or even a large boldface letter for captions will draw the reader's eye to that area.

One of the most frequently used graphic elements is the tool lines, which may be used in two ways: to draw elements together (as two or three related photos, captions, and copy), or to separate elements from one another (as in dividing the copy from a caption). A good policy to follow in using tool lines is, "Less is best." The use of thick, dark, or patterned lines will draw the reader's eye to that area and the visual impact of the total spread is lost. A simple 2 point line, especially when used in a gray line, is often more effective than a solid black line, which may draw the eye away from the design.

Instead of solid black backgrounds on which fingerprints remain visible, a staff may select a screened percentage of black with lighter percentages, such as 10 percent, actually setting off the photographic quality of the pictures. The solid black pages overwhelm the impact of even the best photographs. To call attention to special segments of the spread (as in the scoreboards), staffs may want to consider the use of a lightly screened area.

Shadow boxes (a shaded or screened area surrounding two adjacent sides of a box or photograph) have been popular in recent yearbooks, especially when the shading is light and the shadow is narrow. Use of the shadow box creates a depth not often achieved on a flat surface. Depending upon the program for color that a school uses, the shadow boxes, as well as tool lines, may be used in screened percentages, with lighter screens often achieving a greater graphic success than solid ones.

Spot color, as described in materials available from the printer, can be used within a flat or signature, but its use should complement the subject of the spread. Use of screened spot color, especially in vivid colors and earth tones, helps to create the feeling of depth.

Four-color, so named because of the four distinct ink colors that combine for full-color printing, may be a luxury that not all staffs can afford. Before choosing to use four-color, staffs may want to explore the possibilities of using spot color to achieve similar results at much less expense.

Specifications for using four-color prints vary with printing company representatives; therefore, staffs should consult their representative concerning costs and deadlines for submitting color pages. In some instances, combinations of process colors can be used to achieve color trends being popularized in television and on album covers, as well as in magazines.

A study of contemporary media, from t-shirts to billboards to magazines to newspapers, may help students decide what graphics remain popular and which seem to be losing ground. For example, trendy graphics for the mid-'80s include grid patterns, shaded letters, and "lipstick-type" for yearbook covers and spreads. Such trends may rapidly change as consumers' tastes change. Billboards and magazines generally tend to change more frequently than other media, so the alert student will be aware of new graphic trends by observing these examples.

Many billboards are using "stick-outs," which have a portion of the background eliminated so that a part of the image is virtually freestanding; such a graphic allows for special placement of type and provides a greater depth to the photograph or even to the spread.

To carry the stick-out graphic even further, some staffs have used COB's (cut-out background) with the entire background being removed so that type or other designs may be placed close to the COB image. Staff members can prepare this special effect after considerable practice or the company artist can follow the staff's instructions.

A large letter initial, whether raised above the copy, dropped several lines into the copy, or standing free from the copy may be used within a section. The initial represents the first letter of the first word in that block of copy; frequently its effectiveness is improved when it is screened down or even reversed (white print) in a screened box.

When a staff randomly selects a graphic presentation without regard to the subject of the spread or the theme, disastrous results may follow. Among the graphics staffs should avoid are the following:

1) Creating designs with tool lines. The lines should never call attention to themselves.
2) Odd-shaped photos, especially ovals, circles, and hearts. Such shapes destroy the unity of spreads through margin and columnar violations.
3) Artwork, especially that prepared by a student. Usually the physical limitations of the yearbook room prevent the professional quality of artwork required in a successful yearbook. Clip art supplied by the company is not recommended, especially at the exclusion of photographs.
4) Ghosted photographs. Screening a black and white photograph excessively eliminates the contrasting tones, thus making it hard to appreciate. Use of type over a ghosted photograph reduces the readability of the type and weakens any impact.
5) Reverses and overburns. Unless carefully planned, these may be impossible to read and may destroy the impact of the Photograph by distracting the reader.
6) Duotones (printing in two colors)

or other "special" effects for a photograph, such as solarization (a darkroom procedure) or photomechanical screens, such as concentric circles or grain patterns, are not recommended.

7) Collages. The eye has no center of visual impact.

8) Mortices. Not only may these violate the column plan of the spread but they may destroy also a vital part of the photograph into which they were cut.

9) Italics. Used in large amounts, italic copy is difficult to read.

10) Art or deco type for headlines, except in special feature presentation. Use of type faces such as Old English is not recommended as the type is hard to read, especially in all caps. Seldom should type be in all caps, regardless of the type face.

11) Stepped or vertical type. People are taught to read in horizontal sentences and type should be arranged in that manner.

Photography

- ☑ Shooting
- ☑ Processing
- ☑ Printing
- ☑ Cropping

PHOTOGRAPHY

In any yearbook it is the picture that first attracts the reader's eye; therefore, the quality of the photography must be evident. Out of focus, dirty, or scratched prints take away from even the most elaborate yearbook. The success of today's publication depends greatly upon the careful selection and training of staff photographers. It should be the responsibility of the photographer to identify the people and events of any picture. The photographer should therefore have a hand in the writing of captions. A novice photographer should become acquainted with many aspects of photography.

Camera Handling and Shooting Techniques

All cameras should be handled carefully. They are precision tools and require a certain amount of care. Cameras function properly when they are kept in good condition. Lens must be cleaned with special lens tissue and cleaning solution. Lens cap must remain in place when the lens is not in use. The soft glass surface of all lens should be protected with an ultraviolet (UV) or haze filter. Cameras, lenses, and film should never be exposed to heat or prolonged sunlight. Cameras should always be protected from wet and dusty weather conditions. If the picture is a must, place a plastic bag over everything except the end of the lens.

Choosing a camera suitable for the individual staff's needs will be based largely upon the financial situation and physical facilities available. Camera selection would also be based in part upon the adviser's preference. Since fixed focus cameras have relatively few adjustments, an explanation of their capabilities will be left to the camera's instruction booklet.

The single lens reflex (SLR) camera offers through-the-lens focusing of the frame, a wider control of depth of field, precise control of contrast through aperture settings, and control of stop action through shutter settings.

Being able to focus the shot by examining exactly what will be in the frame eliminates the chance of cutting off heads. This assures the photographer that the actual contents of the frame will be on the negative when processed. Many SLR's have through-the-lens light metering which allows control over the contrast in a picture.

Adjusting the amount of light coming through the lens is done with the aperture setting on the lens. (Some cameras are aperture priority, and this setting is performed elsewhere on the camera.) The aperture settings vary from 1.4 to 22. Basically, the smaller number allows more light to enter the camera and strike the film. For example, an aperture setting of f/2 will allow more light to reach the film than a setting of f/16. In areas of low light a larger aperture should be used.

Another factor which determines the setting of the aperture is the shutter speed. The faster the shutter speed, the larger the lens opening should be. For example, the school photographer is trying to stop the action of the hurdle jumper on the track. He chooses a shutter speed of 250. The aperture would be adjusted to increase the amount of light entering the camera for a correctly exposed shot. Accordingly, the photographer changes the f/stop (aperture setting) to f/11 to offset the increased shutter speed.

The aperture setting of the SLR can also be used to control depth of field, a concept which allows a greater distance of focus for special situations. A smaller f/stop increases the depth of the subject matter in focus. For example, a number of students are standing in line at the ticket booth for an area game. To allow the greatest number of students to be in focus from front to back of the line, the aperture should be set at f/22 and the shutter speed reduced to 60 (light permitting) to be sure of an in-focus picture.

A shorter depth of field results in a blurred background (a situation used sparingly for special effect). The aperture would be set on f/2 and the shutter speed increased to compensate for the increased light entering the camera. For example, one of the cast members for the spring play is calmly putting on her makeup backstage amidst the hustle and bustle of many other actors and stagehands. The aperture emphasizes the preciseness of the makeup application at f/2 and plays down the hustle and bustle.

Shutter speeds on many SLR's range from B (a time setting effected with a cable release) to 1000. These numbers represent the fraction of one second that the shutter remains open for exposure of the film.

Shutter speeds allow the photographer to control a part of his composition through effect. For example, one of the students is entered in the national championship of dirt bike racing being held in the area. The school photographer has decided to try a variety of shots which convey motion. This can be done by panning, stopping action, or blurring the subject. The motion of a scene is best captured if the subject is moving across the viewing screen rather than toward the photographer.

Composition

The correct composition of a photograph can eliminate many problems for staff members. Good photojournalism requires the practice of these guidelines.

Pictures should be simple. Busy backgrounds and surroundings which compete with the subject are distracting and often look absurd. People should not grow trees or poles out of their heads. A photographer should remember that the camera sees everything in the frame and should therefore keep composition simple. Each picture should have only ONE center of interest.

Dividing a frame horizontally and vertically into thirds gives a graph effect to achieve balance. This is known as the rule of thirds. The center of interest should fall at one of the intersections of this graph. This allows the subject to move into the picture and eliminates placing the subject in the center of the photograph.

Framing a picture places natural objects or people in the foreground to draw the viewer's eye into the center of interest. Photos should not be framed on all four sides. The subject of the picture must be allowed a way out. If the subject is moving, he should be going in the direction of the unframed side of the photo. Framing can also be done with goalposts, backboards, buildings, trees, poles, and obvious visual lines.

Using lines to enhance a picture is also a way of leading the viewer's eye to the center of interest. Rows of objects like bleacher seats, trees, fence posts, and telephone poles all lead the eye to a subject. It is important to remember that yearbook pictures should include people as their subject unless there is an obvious reason not to do so.

Good composition also involves shooting from the proper angle. Head-on and eye-level shots should be avoided. The subject of the picture will often determine a good shooting level. Shooting up at a person will visually increase his height, make him appear slimmer, and lend a feeling of importance. Shooting down on a subject makes him look shorter and heavier. This angle also makes him appear small and unimportant. Unless there is a certain mood to be set, the best angle is often to the side of the subject.

Although cropping can be done in the darkroom or by a staff member, it is always good to crop within the viewfinder of the camera. The photographer should move in close and watch for special occurrences. A good photographer is not shy and does not mind being seen. He is at the scene and gets the candid shot.

Posed pictures should be reserved for group shots. A group shot is strictly a record picture of who belonged. Subjects should be placed close together in set rows for easy identification. Props such as pompons, racquets, and golf clubs should be avoided.

Flash Photography

Pictures which are taken using natural light are the best to use; however, it is inevitable that some flash pictures will be used. Instead of flashbulbs, most cameras use electronic flashes which are cheaper and more popular. Basically there are four methods of flash photography: direct lighting, bounce lighting, off-camera flash, and fill lighting.

Direct lighting--shooting with the flash mounted to the camera--is the easiest method and the type most likely to be used. It gives the subject a flat, washed-out look and often produces harsh shadows.

Bounce lighting is done by angling the flash unit above or to the side of the subject. This produces adequate light and gives the subject a more professional look which direct lighting does not.

Off-camera flash offers a greater variety of lighting situations. It softens shadows and reduces the washed-out look.

Fill-in flash is used to erase shadows caused by natural or artificial lighting. For fill light the flash intensity should be reduced by one-half. (For flash units not equipped with intensity settings, a doubled cloth over the flash will produce an equal effect.)

Successful flash techniques are dependent upon the photographer's knowledge of his equipment and his interest in producing quality pictures.

Darkroom Procedures

The quality of prints relies directly on the careful training of photographers. The school which has a quality program has a distinct advantage over the school which has no darkroom, and pictures are somewhat of a problem. The solution is the acquisition of cameras and a darkroom. With a little work, small bathrooms and closets can be converted into fine, workable darkrooms.

Film Processing

In processing film the most important thing a photographer must remember is that NO light, no matter how dim, should reach the unprocessed film.

IN TOTAL DARKNESS the film should be removed from the canister and loaded onto the processing reel. The reel is then placed in the developing tank and the lid secured. This tank is now light-tight, and any light may be turned on. All chemicals are added through a special opening in the top of the developing tank. The tank should not be opened until the final chemical is removed.

A developing fluid is then poured carefully and slowly into the tank to avoid air bubbles. The tank should be lightly tapped on a flat surface to remove air bubbles and then gently agitated periodically (usually done by holding the lid on tight and turning the tank over slowly once or twice). Chemical temperatures and exposure times are critical.

Once the developing time has elapsed, the developer is poured from the tank, and the film is water-rinsed twice. The stop bath, a solution of water and acetic acid is added to the tank to stop the developing process. After the stop bath has been removed, the unopened tank goes through two more water rinses.

Now the fixer must be added to the developing tank. Fixing the film is very important and should never be cut short. If the film is properly fixed, the negatives will not become cloudy when removed from the tank. After the current amount of time, the fixer is removed.

The film is now able to withstand the presence of light, and the lid may be removed.

The film reel is briefly placed into a solution of hypo-clearing agent (HCA) to remove any chemicals adhering to the film surface and to shorten wash time.

The film, still on the reel, is placed in a circulating bath of water for approximately five minutes. (If the HCA is not used, the wash time is 20 minutes.) A wetting solution helps the film dry with relatively few water spots. The film can now be hung to dry or placed in a film dryer.

When the film is completely dry, the negatives should be handled carefully to avoid scratching the surfaces, since the smallest scratch can ruin an otherwise good picture. Negatives should be placed in protective sleeves and cataloged for easy retrieval.

Making the Print

Once a negative has been selected from the contact sheet, the photographer must enlarge the print to a suitable size.

Under safe light conditions, the photographer places the negative in a carrier and the carrier into the enlarger. The focusing switch is turned on to project the image onto the easel. The desired picture size and subject are obtained by moving the enlarger up or down. The aperture of the enlarger is opened all the way for focusing the image sharply. After focusing, the aperture can be reduced until the image is dim. By using polycontrast filters in the enlarger, the photographer can control the degree of contrast in a picture. The use of enlarger filters and aperture settings is best learned through experience.

Making a test strip is the best way to avoid paper waste. Test strips are made by placing the photographic paper in the easel at the photograph's center of interest. The paper is exposed in a series of time increments such as 3, 6, 9, 12, and 15 seconds. The test strip is then placed in the developing tray and slowly agitated. The print is then placed in a stop bath. Next, the print is placed in the fixer and allowed to "fix" for at least five minutes. When the print is totally immersed, a small light may be turned on to check the best exposure time of the test strip.

The area of the test strip with the best contrast and picture quality determines the correct amount of time the actual print should be exposed.

The print is made by placing the photographic paper in the easel and exposing the paper according to the results of the test strip. The print is chemically processed in the same manner as the test strip. After the fixing time, the print must be placed in a washer (any device which continuously circulates the water around the prints) for about five minutes.

There are many techniques for problem pictures such as burning, dodging, and vignetting which involve shading out overexposed parts of negatives or exposing certain portions of the print for longer periods to produce a desired effect.

After the print has been satisfactorily completed, the photographer must return the negative to the appropriate place in the negative file for future use. At the end of the printing day, the photographer must store all chemicals in the appropriate containers and perform general housecleaning techniques to keep the darkroom a pleasurable place to work.

PHOTOGRAPHIC ASSIGNMENT

*This form must be completed in duplicate. One copy goes to the head photographer, and one copy goes to the adviser.

Today's Date ____________________

B&W ________ Color ________

Horiz __________ Vert __________

Date Contact Sheet Needed ____________________

Date Prints Needed ____________________

Description of Picture(s) (Size and actual contents of photos needed) ____

____

____

____

Date ____________________

Time ____________________

Location ____

Name of Person(s) to Contact ____

Assigned by: ____________________

Assigned to: ____________________

PHOTOGRAPHIC ASSIGNMENT RECORD

Assigned by	OKed	Given To	Film #	Subject and Date

PRINT REQUEST FORM

Section ______________ Staff Member ______________ Date ______________

Frame Number

Contact Number	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

* Use the number closest to the middle of the frame. If there is an "A" number, for example (3A), put an "A" in the appropriate column. If no number is near the center, request the number in the first half of the frame.

Total Number of Prints Requested __________

Total Number of Prints Returned __________

Date Prints Returned ______________

PHOTO GRADING SHEET

1. TECHNICAL QUALITY

STRENGTHS

1 2 3 4 The print has good tonal quality. The black tones have shadow detail; the white tones are not pure white, but the first discernible shade of gray; there is a wide range of middle tones.

1 2 3 4 The print is free of scratches, dust, fingerprints, and other flaws.

WEAKNESSES

1 2 3 4 The print is too light. The highlights are lost and the blacks are muddy. The photographer should increase exposure in printing.

1 2 3 4 The print is too dark. The shadows are too black and the whites are too gray. The photographer should increase exposure in printing.

1 2 3 4 The print is too contrasty. The shadow details are lost and the middle tones are lacking. The photographer should use a lower contrast grade of paper.

1 2 3 4 The print is too flat. There is too little contrast with no deep blacks or good photographic whites. The photographer should use a higher contrast grade and/or adjust the exposure so that the print can be developed in at least two minutes.

1 2 3 4 The print is too grainy. The photographer should use a film with a lower A.S.A. and/or a fine grain developer. He should keep all solutions the same temperature. He should shoot the photograph full frame to minimize the enlargement, possibly using a telephoto lens to get in close to his subject.

1 2 3 4 The print is marred by dust. The photographer should clean his darkroom thoroughly. He should handle the negatives more carefully during rolling, developing and drying. He should dry the negatives in a dust free place. He should clean both the enlarger and the negative thoroughly before printing.

1 2 3 4 The print is marred by scratches. White scratches can be removed or minimized by using No Scratch, a thin coat of vaseline, or nose grease. Black scratches were caused before or during development and cannot readily be removed.

1 2 3 4 Texture has been used effectively.

1 2 3 4 The photographer has moved in close to his subject.

1 2 3 4 The subject has more space in front of him than behind him.

1 2 3 4 Unimportant aspects of the photograph have bean cropped out.

1 2 3 4 One center of interest dominates and other elements are related.

1 2 3 4 Lighting has been used effectively.

1 2 3 4 Balance has been used effectively.

1 2 3 4 Lines have been used to establish a mood.

WEAKNESSES

1 2 3 4 The subject has been placed directly in the middle of the photograph.

1 2 3 4 The horizon line splits the photograph in half.

1 2 3 4 The object merger is obvious.

1 2 3 4 The color merger is obvious.

1 2 3 4 The center of interest is too small or far away to tell a story or capture a mood.

1 2 3 4 The subject is looking directly off or running directly into the photograph.

1 2 3 4 Unimportant or distracting areas that should have been cropped out detract from the photograph.

1 2 3 4 More than one center of interest dominates the photograph and confuses the viewer.

COMMENTS:

Finance

- ☑ Budget
- ☑ Advertising
- ☑ Campaign

FINANCE

The business plan of the yearbook staff centers on managing the resources, serving the school-community as a public relations liaison, and fulfilling the contractual obligations that develop between the staff and the sources of yearbook income.

The adviser and staff are expected to produce a quality yearbook within the framework of sound business practices and procedures. Once the bills incurred in the most recent yearbook production have been paid, the staff will be aware of any profit or deficit. Realizing that the yearbook production represents a business endeavor aids students in learning how to use effectively the monies available for the best presentation and reminds staffs that they must be accountable for their expenditures.

A good budget is the key to financial solvency. The budget must be prepared before planning can be completed. For example, it would be useless to plan for a 16-page color signature if the money were not available. Morale drops when staff members learn that they cannot include planned sections because of insufficient funds.

The budget projects income and expenditures for the year that the yearbook covers. Among the major sources of income are subscription, advertising, and fund-raising. Major expenses include yearbook printing, equipment, supplies, staff training, freight, taxes, and postage. Schools which rely heavily upon fund-raising must include promotional materials for such activities.

To avoid unexpected expenses, a staff should work up a detailed budget, often projecting more than will be needed to allow for incidentals or cost increases during the year. For example, a budget that merely lists "Office Expenses" may or may not take into account postal expenses or insulated mailers. A detailed account which includes many specific item projections will be well worth the time spent in detailing it.

An additional advantage of a detailed budget is the early determination of the number of fund-raising events that must be scheduled. To make up a minor projected deficit, a staff may choose to sell plastic protective covers when the yearbooks arrive. By making such a decision early in the year, the staff may order from a company which gives discounts to early orders, thereby increasing the amount of profit.

Careful planning before making any decisions will ensure that all staff members can contribute to the successful production. For example, staff members who are not aware that proofs can be an additional expense will be surprised at that budget item. Those students who change their minds after they see the proofs need to be aware of the expense in making alterations on the proofs. Such incidental expenses, when not anticipated, can destroy even the most secure budget.

All sources of revenue need to be considered, but staffs should be careful about accepting "donations" from merchants. A separate page in the advertising section, or in the back of the book, can list the patrons. A staff which uses the tactic of asking for donations from merchants and/or parents is not fulfilling the public relations function so apparent in financing the yearbook; they are in effect saying, "Our space isn't worth selling, so we're letting you donate money." Such an idea is contrary to the idea of marketing the yearbook which has a commodity--space--available at a set price.

Through the sale of advertising in the business community, students become a significant reflection of what the school represents. Salesmen who expect to see a manager or owner at a peak business period do not show consideration for the manager, nor do they represent their publication well. They are most likely to be refused or put off. The student who depends on the telephone to make his contact not only provides an easy rejection opportunity but also discredits himself and his school. Merchants want to know with whom they are dealing, and students need to be made aware of the need to project a positive image of the product they represent.

In addition, students need to be well-versed about their school, their student body and spending habits, and their yearbook. The salesman who knows the spending habits of his fellow students can provide the merchant with convincing information about the message he can transmit to the students. A merchant is more likely to be impressed with the student who has prepared material and compiled information about his school.

Larger schools and/or larger staffs may have both a business manager and an advertising manager, although such separation is not essential. The responsibilities of the business manager should be established early with the staff so that only students interested in the task would be selected. Working with the editor and adviser, the business manager helps to oversee the budget and to make modifications. He must also work with the advertising manager if the positions are separate, since the advertising revenue is a major source of income. An advertising manager should coordinate the ad sales, maintain adequate and accurate records, and collect for unpaid ads. The selection--or appointment--of the individuals in business and/or advertising must be carefully considered, since these individuals are the ones most frequently in contact with the business community. A poor effort in just one year can negate many of the accomplishments of several years of work.

In addition to an advertising campaign, the business staff must coordinate and implement a yearbook subscription campaign. Since the sales from individual copies will make up a significant portion of the projected income, the campaign should be conducted early in the school year so that modifications to the budget can be made if needed. The business staff must be responsible for promoting the sales campaign, utilizing posters, announcements, assemblies, and/or letters. The staff must generate excitement among the students about the yearbook and try to encourage those who wait for a possible "extra copy" at the end of the year to come forward with the money during the campaign.

One area of budgeting that most staffs overlook is that of staff training and professional memberships. State, regional, and national scholastic press associations provide opportunities not only for staff training in workshops and conventions but also for literature and services which will help the staff in its desire to produce a quality publication. Although the membership fees may seem too high, the value of the current trends and training will be evident in the yearbook. Staffs may also submit their publication for critiquing/judging with similar publications; results of such services can often be a strong selling point for advertisements, since most people seemingly support a "winner."

Some staffs have had success with a campaign in which students must order and pay for a yearbook on a single designated day. Other staffs use a staggered sales campaign, with the yearbook cost increasing with each week, and with orders taken only two days each week after the initial ordering period. A week-long campaign is used in many schools. To supplement the paid orders, some staffs offer an installment purchase, with a minimum deposit required. To compensate for the additional bookkeeping, the installment price is greater than the initial cost, but not by more than two or three dollars. In a community where several children attend the same school, or where the economy is based on fluctuating trades, the installment plan may be the only way to sell a sufficient number of books.

Extra copies of the yearbook must be ordered to take care of library and resource needs. Complimentary copies may be furnished to the school system and to local police departments, television stations and newspapers, so that identification of individuals is easier. The cost for the copies must be figured into the budget. If additional copies are available, students will often pay a premium price for one, especially if the staff has done an exceptional job and the book is a popular one. Never should those extra copies be sold for the price at which they originally could have been ordered.

SUGGESTED ITEMIZED CHART

1. Base price (total books) $ ____________

2. Additional copies based on specified number of pages, each copy $ ____________

3. Changes and alterations made on proofs:
   a. movement of copy, captions or pictures per spread $ ____________
   b. exchange of pictures $ ____________
   c. change of copy $ ____________
   d. movement of pages $ ____________
   e. change in headlines, words or sizes $ ____________

4. Cost of special effects and work done by company:
   a. screens $ ____________
   b. die cuts $ ____________
   c. tip ins $ ____________
   d. different paper stocks $ ____________
   e. cover $ ____________
   f. endsheets $ ____________

5. Color
   Prints:
   a. first page of flat $ ____________
   b. each additional page on flat $ ____________
   c. one color picture (natural bleed) $ ____________
   d. one color picture (unnatural bleed) $ ____________
   e. discounts and special considerations for color submission(s) on specified deadlines $ ____________

   Spot:
   a. one page per flat $ ____________
   b. additional pages (same color) per flat $ ____________
   c. all pages (same color) per flat $ ____________
   d. second color: $ ____________
      one page per flat $ ____________
      additional pages (same color) per flat $ ____________
      all pages (same color) per flat $ ____________

NOTE: Advisers may also wish to include some of the following "extras" in their specifications and/or itemized charts: cost for proof of correction by the company (equivalent to a second proof), extra cost for justified type on the index, cost of headbands on the binding, rebate to school for camera-ready pages (such as "same as last year" advertisements) or school-prepared headlines with art-type, number of collect telephone calls the printer will accept and other such costs. Make certain that the printer's penalty clause is included (why should the staff suffer a late delivery penalty if the printer doesn't? Finally: set deadline dates for dates when copy leaves the school) not upon its arrival at the printer. Remember you can prove deadline date mailing with a Certified Mail receipt; it's hard to prove when copy reaches a printing plant. Planning ahead saves everyone problems later.

YEARBOOK BUDGET

EXPENSES FOR YEARBOOK

- Base contract price for yearbook $ ____________
- Additional page price ____________
- Additional copy price ____________
- Spot color (cost per flat x no. of flats) ____________
- Four-color (cost per flat x no. of flats) ____________
- Covers ____________
- Special effects (screens, overburns, etc.) ____________
- Proofs ____________
- Corrections ____________
- Incidentals (close registration, etc.) ____________
- Office supplies
  - Stationery and envelopes ____________
  - File cards, folders, etc. ____________
  - Receipt books, statement pads ____________
  - Typing paper, blue pens, rulers, etc. ____________
  - Specialized equipment
    - Computer software ____________
    - Disks ____________
- Postage ____________
- Awards ____________
- Scholastic press memberships ____________
- Staff training (workshop, convention) ____________
- Photography
  - Color film ____________
  - Black and white film ____________
  - Film processing ____________
  - Batteries, battery pack ____________
  - Commercial photo work ____________
  - Repair of equipment ____________
  - Chemicals and paper for darkroom ____________
  - New and replacement equipment ____________
- Miscellaneous or contingency fund ____________

GRAND TOTAL $ ____________

SOURCES OF INCOME

Single sales subscriptions $ ____________________
Installment purchases ____________________
End-of-year sales ____________________
Advertising ____________________
Student activity fees ____________________
Portrait commission ____________________
Fund-raising ____________________
    Dances ____________________
    Candy sales ____________________
    Car washes ____________________
    Other ____________________

TOTAL ALL INCOME $____________________

Any deficit or profit from the previous publication should be computed separately. The sources of income must be greater than the anticipated expenses if the yearbook account is expected to balance.

COST EVALUATION

1. Compute the per capita space in your 19___ yearbook:

   Per capita space = $\frac{\text{Editorial pages in book (total minus ad)}}{\text{Enrollment}}$

2. How does the per capita space for your book compare with the median per capita space in your enrollment group?

Under 800	.19	1500-2000	.90
800-1000	.15	Over 2000	.07
1000-1500	.12		

3. Fill in the following table. Include the division pages as part of the theme (unifying idea) pages.

SECTION	NON-ADVERTISING PAGES IN BOOK 19___	19___	PERCENT OF TOTAL 19___	19 ___
*Senior				
*Underclasses				
Theme (7%)				
Sports (15-18%)				
Clubs/Organizations (15%)				
Student				
Academic (10-12%)				
*Faculty-Administration				
Other: Index, community, etc. (2-4%)				
TOTALS				

*Should total 25%

Formula for Percentages: $\frac{\text{Pages in section}}{\text{Total pages}}$

1. Number of seniors per spread: 19___; 19___ .
2. Number of upperclassmen per spread: 19___; 19 ___ .
3. List changes you would like to make in 19 ___book:

PURCHASING POWER SURVEY

Circle one: Sex: M F Age: 14 15 16 17 18

1. Do you have a job? Yes ____ No ____
   - 1.1 If yes, at what rate are you paid?
     ____ minimum wage
     ____ above minimum
   - 1.2 How many hours do you work weekly?
     ____ 5 to 10
     ____ 11 to 15
     ____ 16 to 20
     ____ 25 and above

2. Do you have: checking account? Yes____ No____
   savings account? Yes____ No____

3. What has (or will have) the greatest influence on your choice of banks?
   ____ Free checking
   ____ Interest on balance
   ____ Convenience
   ____ One my parents use
   ____ Other (specify)

4. Do you have a car/truck/jeep/van for your own use? Yes____ No____

5. Check the following areas that you are responsible for:
   ____ Buying gas
   ____ Regular maintenance on vehicle
   ____ Insurance premiums
   ____ Tires
   ____ Repairs

6. Do you get an allowance? Yes____ No____
   - 1.1 If yes, is your allowance paid monthly____ or weekly____ ?
   - 1.2 What are your greatest expenditures?
     ____ Food
     ____ Clothes
     ____ Records/tapes
     ____ Car
     ____ Entertainment
     ____ Other (specify)

7. On an average, how much do you spend monthly on:

   Casual clothes ______________________________
   ____ Shirts
   ____ Pants
   ____ Jeans
   ____ Shoes
   ____ Sweaters/Tops
   ____ Other (specify)

   Dress Clothes ______________________________
   ____ Shirts
   ____ Pants
   ____ Shoes
   ____ Dresses/skirts (girls only)
   ____ Sweaters/Tops

   Sportswear ______________________________
   (Include sweatsuits, shorts, tennis shoes, etc.)

   Personal items ______________________________
   (posters, hair spray, razors, etc.)

Accessories ______________________________
(Belts, ties, jewelry, etc.)

Toiletries ______________________________

Hair cuts/styles ______________________________

Food (short order restaurant) __________________________

Which is your favorite? ____

Food (regular restaurant) ______________________________

Which is your favorite? ____

Snack foods ______________________________

- ___ Ice cream
- ___ Yogurt
- ___ Soft drinks
- ___ Candy
- ___ Cookies

Entertainment ______________________________

- ___ VCR movie rentals
- ___ Movie theatres
- ___ Records/tapes
- ___ Magazines
- ___ Books
- ___ Video games

8. Do you purchase most of your own clothes? Yes___ No___
9. Do you influence the purchase of items bought for you? Yes___ No___
10. How important are brand name items to you?

    ___ Very important ___ Moderately important ___ Not important

11. Do you have for your personal use: (Check all that apply.)

    - ___ Black and white television
    - ___ Color television
    - ___ Portable radio/stereo
    - ___ Portable cassette player
    - ___ Compact disk player
    - ___ Car stereo
    - ___ Personal home stereo unit
    - ___ Personal home computer

12. Do you carry credit cards? Yes___ No___

    12.1 If yes, indicate which ones you have:

    - ___ Gasoline
    - ___ Bank cards
    - ___ Department store
    - ___ Other (specify)

    12.2 How often do you use the credit cards?

    - ___ Weekly
    - ___ Monthly
    - ___ Never

13. Special occasions such as birthdays, dances, and Christmas mean extra expenses. Please indicate approximate amounts that you spend for:

    ______________ Gifts for friends

    ______________ Gifts for family

    ______________ Special school events such as dances (per dance; include

    - ______________ Flowers
    - ______________ Pictures
    - ______________ Car expenses
    - ______________ Clothing
    - ______________ Eating out

With that Little Extra, Yearbook Staffs Can Double Advertising Sales

By Merle Dieleman

LET'S FACE IT; school yearbook success depends on the public, especially the advertising from the business world. Without advertising support most schools would not have a yearbook. With the financial crunch in the business world and yearbook world alike, advertising sales become increasingly difficult. However, there is still hope. With a little extra ad design, student and advertiser incentives, sales team organization and hard work, money can and will come in.

First, take a look at some tips for ad design. Advertisers must see what they're getting. Yearbook staffs need to spend time designing attractive ads for business prospects before attempting to sell. Design a larger ad than the business had the year before and show that first. Always aim for something bigger and better.

Second, use attractive layouts, photographs, artwork, graphics and informative copy. Work for ads in the advertising section that contain a variety of headline type styles and sizes. A good ad will also include a photograph or an artist's sketch. Include people and the product in the photograph or sketch if possible. The photo or sketch should be included in the dummy ad. Another effective way to use photographs in ads is to run the ad over a 30 percent photograph. Photographs may be included in the original ad price, or offer a free photo to advertisers if they buy a half-page or more. Good yearbook journalism requires that all photos be captioned, even on ad pages. Make sure that the staff obtains a signed Model Release form for people pictured in ads.

Third, another layout/design approach is to include other material on ad pages, such as an isolated element feature on interesting personalities or events. Or include the people section mug shots on the ad pages. The yearbook staff is selling a product, the ad itself, so design a good concept for sale to the businesses first.

A fourth approach that attracts advertisers is to spread ads throughout the book, a few pages at the end of each section, rather than having all of the ad pages together at the end of the book. Potential buyers of the yearbook are more likely to read ads if they are spread throughout. Advertisers don't want to feel they always come last.

Staff motivation and enthusiasm are important for increasing advertising sales. Ad sales people might be motivated by rewarding goal achievements with anything from a free yearbook to having their names stamped on the yearbook cover if a set goal is reached. Entire advertising teams or yearbook staffs can be rewarded with a party or by allowing some yearbook extras to be added to the content of the book if goals are accomplished. These extras might be more pages, color or special effects.

Charting the progress of the sales campaign also motivates an entire staff. Using a rising thermometer on the wall of the journalism staff room works well. It's exciting to watch the red thermometer rise as the sales increase and finally blow off the top!

Advertising patrons can also be motivated. Besides offering a better product in the form of better designed ads, businesses can be motivated by adding extras such as an attractive thank-you poster or card that businesses can display. Thanking businesses through the school newspaper or over the school intercom also motivates businesses if they are aware of such a consideration beforehand. Thank-you letters are good public relations. Offering a free picture, or even a free yearbook for half- or full-page ads purchased can motivate some businesses.

If an outside school sign or billboard is available, get permission to list a couple of advertisers each week, thereby thanking them and providing additional advertising at the same time. If indoor display cases are available, bring in products from those businesses that have purchased a certain size ad in the yearbook and set up a display in the cases, and change the display frequently to allow equal coverage of all businesses purchasing the required size ad.

Another money-making method, considered by some not to be legitimate advertising, is to offer space to any person or group who may want to publicly state a thank you, congratulations or informative message. Many dollars can be added to the campaign as parents congratulate their senior children, teams thank their coaches or coaches congratulate teams. Sometimes classes or clubs will buy ad space to comment or send a message. Although this method may not be true advertising, it does raise additional revenue.

Properly organized, ad campaigns will fare well. Each person or sales team should head for prospective advertising clients only after specific guidance has been given and sales materials explained and provided. These would include the lists of businesses to contact for each student or team, the dummy ads prepared for specific businesses, last year's ad, the advertising contract, a copy of last year's yearbook and the list of advertising rates if not included on the ad contract (which is preferred).

The rates for the various ad sizes are dependent upon the total cost needed to produce the yearbook and dividing that total cost by the number of pages in the book to determine the per page cost.

One page of advertising should bring in at least $125 in revenue. Give breaks to advertisers if they choose a full-page. One full-page ad could be reduced, for example, to $100. However, several ads on one page should total at least $125. A potential breakdown of ad rates is: $100 for a full-page ad; $60 for a half-page. $40 for a quarter-page; and $25 for one-eighth page. Patron ads with a name only or name and address could sell for $12 to $15. The same cost could apply to parent ads and those ads sold to students, classes, clubs and teams.

There is no substitute for hard work as a means to increase ad sales. Part of the hard work is being prepared to sell as early as mid to late summer. Being organized and getting started early is vitally important wherever neighboring schools compete for the same business. Nothing is more disappointing than having a business owner say that three yearbook staffs have visited him for advertising and he just can't afford anymore. Ad sales before the Christmas season are usually easy, but the best time to start the advertising campaign is summer.

Follow-up work is most important. If a potential customer cannot be reached, it should be the student's or team's responsibility to persist until the sale has been made. Making an appointment is the best way to find some hard-to-reach business people.

Working to find good sources of advertisers includes checking the yellow pages of the telephone book, the ads in the local newspaper, the shoppers, billboards and community calendars that are supported by local patrons. Radio and TV commercials can also provide some tips for potential ad buyers.

All potential advertisers should be recorded on file cards (known as prospect cards) for future reference. Keeping the prospect file up to date is a responsibility of either the business manager or advertising editor.

These are tips. Design well, motivate, organize and work! By following through on some or all of these ideas, yearbook staffs should be able to double their advertising sales. It can be done.

An Idea List for Increasing Advertising

1. Make complete lists of all possible advertisers.
2. Make return visits or make appointments if businesses can't be reached.
3. Make a reference file of all potential advertisers (sometimes referred to as prospect cards for each potential advertiser).
4. Improve ad design.
5. Design larger ads than those purchased last year.
6. Make a dummy of ad before calling on the advertiser.
7. Use a variety of headline styles and sizes in the ad section.
8. Use photos, including the business, products and students.
9. Run ads over 30 percent photos.
10. Caption all ad photos.
11. Include other yearbook coverage on ad pages.
12. Spread ads throughout the book.
13. Design ads in the same style as the section in which they appear.
14. Offer space for parent, club, team or class thank-you notes or congratulations.
15. Reward advertisers with thank-you posters, letters, school newspaper ad or a school intercom announcement.
16. Give free picture with ads that are a half-page or larger.
17. Offer a free yearbook to advertiser with a large ad.
18. Give cost breaks for larger ads.
19. List advertisers on school signs or billboards.
20. Show advertiser's products in school display case.
21. Organize sales materials.
22. Sell early, even in the summer.
23. Sell before the Christmas season.
24. Reward sales people or staff with free yearbook, names on cover, party, more pages in yearbook, more color, more special effects, etc.
25. Chart sales campaign progress.

"Properly organized, ad campaigns will fare well. Each person or sales team should head for prospective advertising clients only after specific guidance has been given and sales materials explained and provided."

Staff Organization

- ☑ Job descriptions
- ☑ Applications

STAFF ORGANIZATION

The easiest method of staff organization is the section editor approach. This approach places each division of the book into areas of responsibilities. The section editors work closely with the editor-in-chief to maintain uniformity throughout. To ensure adherence to the theme, section editors should collaborate with the editor-in-chief to establish a distinct design concept for each section.

Cooperation in meeting deadlines is a joint venture of the editor-in-chief and section editors. The editor-in-chief has the responsibility for setting overall staff deadlines, while section editors determine which spreads are affected by each deadline. Such an arrangement ensures that each section editor will schedule spreads for each deadline until the book is final.

A major consideration of the staff is the formulation of an editorial policy. Such a policy is a statement which defines the purpose, concept, and audience of a public and serves as a basic blueprint on content and coverage, structure, and design. The policy reflects the philosophy of the school and community and the staff's interpretation of it. The development of the policy points out that serious thought is guiding the staff in its reporting of the school year.

Responsibilities of each section editor should include control of production schedule, adherence to theme concept, schedule of calendar of events, and supervision and assignment of section staff. Preparation of final material and related activities are left to the discretion of the editor-in-chief, section editor, and adviser.

Each section editor must be familiar with the responsibilities listed in his job description. Guidelines here are presented as suggestions, and schools are encouraged to adapt these in light of individual situations.

Editor-in-Chief

1. Works directly with the adviser and each section editor.
2. Maintains an editor's notebook. (See Appendix)
3. Represents the staff at official functions.
4. Helps to plan assignments to meet deadlines.
5. Plans the theme development.
6. Supervises the staff with layouts and copy preparation.
7. Works closely with the photographer(s) and section editors to select and order necessary pictures.
8. Cooperates with the business manager in coordinating financial projects.
9. Checks final copy and layouts.
10. Checks proofs from company.

Sports Editor

1. Suggests the design concept.
2. Maintains a folder for each sport including pictures, schedules, statistics, newspaper articles, etc.
3. Schedules and selects pictures.
4. Maintains a sports calendar.
5. Works with coaches for team pictures, schedules, and statistics.
6. Checks copy, captions, headlines, and layouts for uniformity with design concept.

Club/Organization Editor

1. Suggests the design concept.
2. Maintains a folder for each club, including names of club sponsor(s), officers, activities, and awards.
3. Plans for pictures.
4. Checks copy, captions, headlines, candids, and layouts for uniformity in design concept.

Business Manager

1. Plans a budget with the assistance of the adviser and editor-in-chief.
2. Receives all ads sales contracts from staff members.
3. Maintains complete financial records.
4. Completes business transactions including billing, depositing, and payments.

Advertising Editor

1. Suggests the design concept.
2. Suggests graphic content.
3. Supervises ad preparation in accordance with contract specifications.

People Editor

1. Suggests the design concept.
2. Sets up index.
3. Supervises accurate identification of panel pictures.
4. Works with professional photographer(s) in scheduling school pictures and/or portraits.
5. Coordinates copy, captions, headlines, candids, and layouts for uniformity in design concept.

Head Photographer

1. Cooperates with the section editor in providing quality photographs for inclusion.
2. Makes a working schedule of photographic coverage and darkroom activities.
3. Keeps identification records for photographs.

Student Life Editor

1. Suggests the design concept.
2. Schedules year-long coverage of significant events.
3. Collaborates with editor-in-chief to ensure that coverage is adequately disbursed throughout.
4. Coordinates copy, captions, headlines, candids, and layouts for uniformity in design concept.

Academics Editor

1. Suggests the design concept.
2. Collects information about each academic area.
3. Works with the photographer to provide candid coverage of varied learning activities.
4. Coordinates copy, captions, headlines, candids, and layouts for uniformity in design concept.

STAFF APPLICATION FORM

PRINT OR TYPE ALL INFORMATION CLEARLY:

NAME: ______________________________

GRADE: ______________________ PHONE NUMBER ______________________

LIST YOUR TEACHERS THIS SEMESTER: ______________________________

____

____

POSITION APPLYING FOR (NUMBER YOUR PREFERENCES)

IF YOU ARE A SOPHOMORE OR A FIRST YEAR MEMBER, YOU MAY APPLY ONLY FOR STAFF MEMBER OR PHOTOGRAPHER:

______________ EDITOR-IN-CHIEF ______________ ARTIST

______________ COPY EDITOR ______________ TYPIST

______________ SECTION EDITOR (WHICH SECTION) ______________

______________ PHOTOGRAPHER ______________ BUSINESS MANAGER

______________ STAFF MEMBER (WHICH SECTION) ______________

______________ HEAD PHOTOGRAPHER

YEARBOOK OR JOURNALISM EXPERIENCE: ______________________________

TALENTS RELATED TO POSITIONS FOR WHICH YOU ARE APPLYING: ______________

____

OUTSIDE COMMITMENTS WHICH PREVENT AFTER-SCHOOL WORK: ______________

____

PRESENT GRADE POINT AVERAGE: ______________________________

LIST OTHER ACTIVITIES: ______________________________

____

____

Write a paragraph explaining your philosophy of a yearbook and its purpose.

I understand that my child has applied for a position on the yearbook staff. If he/she is selected, I understand that he/she must work with other students to meet deadlines, even if the work requires after-school and weekend hours.

____
Parent/Guardian

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INFORMATION SHEET

Name ______________________________ Grade Level ____________ Sex ______

Date of Birth ____________________

Parent or Guardian's Name ______________________________

Address ____________________ Home Phone ____________________

____________________ Work Phone ____________________

Schedule:	Period	Subject	Teacher	Room No.
		1		
		2		
		3		
		4		
		5		
		6		
		7		

Activities:

LEADERSHIP GUIDELINES

1. Make the persons on your staff want to do things.
2. Study subordinates and determine what makes each one tick.
3. Be a good listener.
4. Criticize or reprove constructively.
5. Criticize or reprove in private.
6. Praise in public.
7. Be considerate.
8. Delegate responsibility for details to subordinates.
9. Give credit where it is due.
10. Avoid domination or "forcefulness."
11. Show interest in and appreciation of the other fellow.
12. Make your wishes known by suggestions or requests.
13. When you make a request or suggestion, be sure to tell the reasons for it.
14. Let your assistants in on your plans and programs even when they're in an early stage.
15. Never forget that the executive sets the style for his people.
16. Play up the positive.
17. Be consistent.
18. Show your staff that you have confidence in them and that you expect them to do their best.
19. Ask subordinates for their counsel and help.
20. When you are wrong or make a mistake, admit it.
21. Give courteous hearing to ideas from subordinates.
22. If an idea is adopted, tell the originator why.
23. Give weight to the fact that persons carry out best their own ideas.
24. Be careful what you say and how you say it.
25. Do not be upset by moderate grousing.
26. Use every opportunity to build up in subordinates a sense of the importance of their work.
27. Give your staff goals, a sense of direction, something to strive for and to achieve.
28. Keep your staff informed on matters affecting them.
29. Give subordinates a chance to take part in decisions, particularly those affecting them.
30. Let your staff members know where they stand.

Glossary

- ☑ Terms
- ☑ Definitions
- ☑ Concepts

GLOSSARY

Ad art - A collection of all-purpose drawings, illustrations, and graphic devices for use either in advertising or as general illustrative material.

Angle - The position from which the photographer takes a photo which gives the most insight into the subject.

Aperture - Lens opening through which light passes. Lens openings are usually calibrated in f-numbers.

Art - Any artwork, including line drawings, charcoals, pencil drawings, etc., for use in the yearbook.

ASA (ISO) - The standard rating of photographic film according to its optimum shutter speed at f/16. Film rated at ASA 125 will give optimum results in bright daylight at f-16 and 1/125 shutter speed; ASA 400 film, however, is normally calculated at f/16 and 1/500 shutter speed in bright daylight.

Automatic camera - A camera with a built-in exposure meter that automatically adjusts the lens opening, shutter speed, or both, for proper exposure.

Backbone - The narrow portion of the yearbook cover on which the title and volume number are printed. The backbone connects the front and back lids of the book.

Background - A percentage of black or other colors which extend behind all elements except pictures.

Backlighting - Light shining on the subject from the direction opposite the camera.

Balance - The harmony of design elements which keeps each element in appropriate proportion to all others and gives a sense of unity and organization.

Base material - The primary material on a cover on which the design is applied.

Binder's board - Rigid board used for hard covers. It is formed by applying pressure to sheets of fibrous paper which have been layered with the grains at angles to give extra strength.

Black-and-white halftones - Any photograph or artwork that is reproduced using a halftone screen and printed in black ink. The screen breaks up the photographs into tiny dots. The density of these dots causes the printed picture or artwork to appear to contain blacks, whites, and various shades of gray.

Bleed - Photographs, art or color which extend across a margin or margins to the edge of the page, or across the gutter from one page to another. Type cannot bleed.

Blind embossing - A decorative process for covers and end sheets in which a design is pressed into the cover or end sheets with a die. This creates a design in relief that is not otherwise decorated with silkscreen, lacquer, or foil.

Blurbs (subheads or decks) - Special areas of smaller headline type which help to break up longer stories and emphasize some of the content of the text.

Body copy - Any copy other than headlines or subheads. Body copy is sometimes distinguished from captions which refer to photographs.

Body type - Type ranging in size from 6 to 14 points, which is used to set both the text and captions.

Boldface type - Type which is heavier than the regular (lightface) version of the type style. Boldface type is normally used for emphasis.

Book design - The principles of organization and design applied to the specialized requirements of a book--its size, stock, format and graphic identity--as opposed to that of newspapers, magazines or other media.

Book type - Type density especially suited to book design. Usually between regular and medium densities.

Border - An ornamental strip or design around a page or a photograph.

Border tape - Artistic device used in paste-up process to make thin rules appear on camera-ready copy; sold at commercial supply stores.

Brownline - Photographic contact proofs made from the actual page negatives, showing actual placement of type, photos, and design elements. Named for the type of chemical-sensitive paper used, the proofs normally show all images in brown tones. Another process is the "blueline" proof. Quality of the proof is not indicative of the finished quality of ink on paper.

Bulkloading - The process of rolling film of any desired length onto reusable film cassettes from "bulk" film which can be purchased in 100-foot rolls. A "bulkloader" apparatus allows film to be loaded safely in the light-tight container.

Burning in - Giving additional exposure to part of the image to make that area of the print darker. This is done after the basic exposure time to allow additional light to hit the desired area.

Butting heads - The undesirable effect created by placing two or more headlines side-by-side on a spread and causing a conflict of design, poor readability, and diffused interest.

Candids - A term usually used to distinguish informal, unposed shots from portrait types of photographs, such as those used in class sections.

Camera ready - Pages which have been prepared through the paste-up process and which are ready to be photographed by the printer.

Caps and lower case - Term identifying the use of capital letters and small letters, as opposed to "all caps" or "all lower." Abbreviation c/c.

Caption - Copy which describes photographs. Captions are usually set in 8 pt. type.

Center of interest - The focal point of a picture, page, or spread.

Character - Any stroke of the typewriter--letter, space, or punctuation marks. Also, individual letters or other graphic symbols in a typeface.

Clip art - A general assortment of drawings, illustrations and other graphic elements which may be purchased from a bookstore or by subscription for use in advertising or editorial layout.

Close register - A process by which images printed at two or more times, or on two or more passes through the press, must be carefully and closely aligned. This is a precise operation which normally involves additional cost.

Closing - The final design section of the yearbook which concludes the theme or other statements made by the use of photos, copy, color, graphics, and/or other effects. Normally compatible with the opening section.

Colophon - Several paragraphs describing printing specifications, type and cover specifications, name and address of printer, number of copies printed and membership in state, regional and national press associations; generally appears in closing section of the yearbook.

Color - The application of color which requires special handling, inks, screens, and usually multiple printing.

Color deadline - Usually the first of several copy shipment deadlines. This is the date by which complete signatures containing color (spot or four-color) must be received by the publisher in order for the school to be charged the most economical rate for color printing.

Color separations - Four photographic negatives, one of which is used to print each of the four colors--black, magenta (red), cyan (blue), and yellow--in four-color process.

Column - One of two or more vertical sections of a printed page.

Column layout - Layout style in which all copy, photos and design elements either begin and end on column lines or bleed off the page. The standard page may be divided into two, three, or four columns.

Copy - Text, type, or any use of words in communication. Copy includes the typed manuscript as well as the headlines, cutlines, bylines, body copy, and other use of language on the printed page.

Copy fitting - A standard for measuring the amount of space to be filled by a certain quantity of copy when set in type. Since each typeface and each composition method will vary, copy fitting techniques should be supplied by each printer or typesetter for his own system.

Copyright - The exclusive right for the creator or owner of original literary, artistic or photographic material to make, distribute and control copies of that work for a specified number of years, as guaranteed by law. Copyright registration materials are available by writing the Register of Copyright, Library of Congress, Washington, D.C.

Composition - In photography, the relative position of one subject to another in a photograph and the relative position of a subject to the edge of the photograph; in typography, the arrangement of type to fit a specified copy area of the layout.

Computer typesetter - Electronic device used to set stories in type; automatically justifies left and right margins; copy is typed on a keyboard similar to that of a typewriter and displayed on a video terminal. After it is edited, copy can be stored on a memory diskette, or it can be typeset on light-sensitive paper.

Condensed type - A narrow type face.

Contact print - Made by exposing photographic paper while it is held tightly against the negative. Images in the print will be the same size as those in the negatives.

Continuous tone - A black-and-white photograph that has not been printed and contains a full range of tonal values from black to white with numerous shades of gray. This is the type of print you normally would receive from your photographer.

Contrast - The density range of a negative, print, or slide; the brightness range of a subject or the scene lighting.

Coverage - Process of selection and reporting by which writers, photographers and other staff members cover activities and events to be included in the yearbook.

CPP - An abbreviation standing for characters-per-pica, a count which is used in determining how much copy is required for a specified space in a layout.

Crop marks - Tic marks made with a grease pencil in two corners of a photograph to indicate the portion of the picture which is to be reproduced.

Cropping - The marking of a photograph to show which portion of it is to be printed in the yearbook.

Cropping device - A plastic or metal device which allows the photo editor to duplicate the proportions of a photograph on the layout sheet by the use of movable L-shaped parts.

Cross gutter - A photograph that extends across the middle of the spread from the left-hand page to the right-hand page.

Cutline - A term that has come to be synonymous with caption.

Cut-out - Refers to that part of a cover which is left ungrained to allow for the application of a decorative element, e.g., a hot foil stamped title.

Deadlines - Dates set by the publisher with agreement of the yearbook staff which denote when a specified number of pages (preferably in complete signatures) must be received at the publisher's plant.

Decorative type - Type faces used normally for special effects or emphasis, and which, because of their decorative design, may not be suitable for traditional headlines or copy. These typefaces are generally used as specialized headlines or theme devices.

Demographics - The statistical description of a population served by a particular medium. Used increasingly in media promotion, demographics are an important element of yearbook advertising and promotional campaigns which emphasize the size, buying power, buying trends, and financial impact of the yearbook readership.

Depth of field - The distance range between the nearest and farthest objects that appear in sharp focus. It is determined by the lens opening, the focal length of the lens, and the distance from the lens to the subject.

Direct line - A special effect that eliminates the gray areas from a continuous tone original photograph.

Display type - Type in sizes of 18 points and larger used for headlines or other emphasis on the printed page.

Division pages - Pages which differ in design from the rest of the pages in a yearbook and which are used to separate the various divisions or sections of a yearbook. Division pages may be single pages or double-page spreads.

Dodging - Holding back light from part of the image during the basic exposure time to make that area of the print lighter.

Dominant picture - Photograph on a double-page spread which attracts the most attention because of size, density, color (as opposed to black-and-white pictures on the page), subject, etc.

Downstyle - The style of headline writing in which only the first letter of the first word is upper case and all remaining letters, except proper names, are lower case.

Drop art - An illustration or drawing which may be used at random throughout a section, or an entire yearbook, to emphasize a particular theme or motif.

Dropout - Lack of dots in a light area of a halftone reproduction.

Dropped letter - A large initial letter used to introduce copy, caption, or headline.

Duotone - A halftone that is printed in black and one additional color.

Dummy - A pencil sketch, or mock-up of a design idea or layout plan. Elements of the "dummy" may be included in the staff's design book or yearbook plan.

Editorial policy - Statement of a publication's goal or purpose; explains the publication's official attitude toward controversial topics; also explains guidelines and/or principles followed by the publication in its presentation of news.

Emboss - Decorative process in which a raised design is applied to the cover with a die.

Emphasis face - Typeface, either italics or boldface, used to draw attention to certain words, phrases, or blocks of copy.

Emulsion - A thin coating of light-sensitive material on which the image is formed on film and photographic papers.

Enamel stock - High-finish, coated paper used in the printing of yearbooks which gives high brilliance and fine detail to printed images.

Endsheet - Sturdy paper which is used to hold the contents of the book in the cover. Staffs sometimes choose to print the endsheet or use a colored stock instead of the standard plain white stock.

Enlarger - A device consisting of a light source, a negative holder, and a lens, and a means of adjusting these to project an image from a negative onto a sheet of photographic paper.

Existing light - The natural lighting at a location where a photograph may be made without the use of an electronic flash or other imported light.

Exposure - The quality of light allowed to act on a photographic material.

Exposure setting - The lens opening and shutter speed selected to expose the film.

External margin - The white space on the outside of a spread.

Eyebrow headline - Small headline (usually 14 or 18 points) above a large headline.

Eye flow - In layout, the natural eye movement from left to right which occurs as people read. The best layouts are designed with pleasing eye flow.

Eyelines - An even band of white inner space used as a unifying device across two facing pages.

Fake duotone - A halftone printed over a screen block of color to give the effect of a duotone.

Fill lighting - The use of imported light source in daylight in order to eliminate shadows and brighten the subject.

Film - A thin plastic-like flexible material coated with a light-sensitive emulsion used for taking photographs.

Film speed - The sensitivity of a given film to light, indicated by an ASA/ISO number; the higher the number, the more sensitive, or "faster" the film.

Filter - Colored piece of glass or other transparent material used over the lens to emphasize, eliminate, or change the color or density of the entire scene or certain elements in the scene.

Final art - Art that is submitted ready for printing without having to be retouched, cleaned, or completed by company artist.

Fixing bath - A solution that removes any light-sensitive material not acted upon by light or developer, leaving a negative or print free from further action of light.

Flash - Most often a rechargeable light source attached to a camera to illuminate the subject at the moment of exposure.

Flat - Eight pages which are printed simultaneously on one side of a large sheet of paper.

Flat lighting - Lighting that produces very little contrast or modeling on the subject, and a minimum of shadows.

Flush - Copy which is lined up evenly on one or both sides. Usually designated flush left or flush right.

Focus - Adjustment of the distance setting on a lens so that the subject is sharply defined.

Fogging - Darkening or discoloring of a negative or print or lightening or discoloring of a slide caused by (1) exposure to non-image forming light to which the photographic material is sensitive, (2) too much handling in air during development, (3) overdevelopment, (4) outdated film or paper, or (5) storage of film or paper in a hot, humid place.

Folio - Typeset material on the printed page indicating such things as page number, yearbook title, section title, date, or other information. (Also known as folio tab)

Format - The size, shape, and general appearance of the yearbook, including page size, number of pages, and structure of the book.

F-stop - A fixed point on the aperture ring of the camera lens indicating the degree of lens opening. F-stops commonly range from f/1.4 to f/22 and at fixed intervals in between. The smaller the f-number, the larger the lens opening.

Framing - Technique in which dominant subject is framed by other objects.

Gothic - In reference to early typefaces, this designates the type modeled after the handlettering of religious scribes. The term is used to designate sans serif typefaces, such as News Gothic.

Glossy - A shiny photographic print that, because of its smooth surface and high contrast lustre, provides optimum reproduction quality.

Grain - The sand-like or granular appearance of a negative, print, or slide resulting from the clumping of silver grains during development of the film; graininess becomes more pronounced with faster films, overexposure of the negative and degree of enlargement.

Graphic devices - Rule lines, symbols, display patterns, mortice effects, or any other manipulation of graphics and design techniques.

Grease pencil - A wax pencil used to drop pictures.

Gutter - The margin or separation between two facing pages in a book.

Hairlines - Extremely thin rule or tool lines (less than 15 point).

Halftone screen - A plate of glass or plastic containing fine wires set in a criss cross pattern, usually 133 or 150 lines per inch, used in a graphic arts camera to transform continuous tone originals into a pattern of dots.

Haze or UV filter - Filter which cuts glare caused by ultraviolet rays. Also used to protect the camera lens from dirt and injury.

Headline count - Number of units per column; determined by the amount of space in which type fits horizontally in each column. Larger types take up more space than smaller types, thus they have a smaller per column count.

Headline schedule - A listing of the various type styles and sizes available with a per column count, usually available from the printer.

Hypo - The name for a fixing bath; sometimes called fixing bath.

Illustration - A drawing, engraving, painting, sketch, chart or other specially produced artwork which portrays or illustrates.

Initial - The first letter of a paragraph which is set in larger than normal type in order to create a certain design effect or to emphasize the information which follows.

Inner margins - Space between all elements on a double page spread.

Inset - A photograph which is set inside the boundaries of a larger photograph and normally separated by a surrounding white line.

Internal spacing - White space on a layout between page elements; this spacing should be consistent in each section.

Italics - A slanted version of the regular typeface which is often used for emphasis.

Kicker - A small headline, often in italic, used above the primary headlines to highlight.

Ladder diagram - A form provided by the publisher to assist staffs in planning the number of pages per section and which sections are to fall in which signatures. It is designed so that you can tell at a glance which pages fall in each signature and on which side of the flat they fall.

Large initial letters - one letter, three or four times as large as the regular text type, placed at the beginning of a copy area; used as a design element to pull the reader away from larger elements in the design.

Layout - The arrangement of pictures, copy, and artwork on a spread.

Layout forms - Gridded sheets of paper either proportional to, or the exact dimensions of, a yearbook's trim size, used for planning and illustrating the layout arrangement of each spread.

Layout models - Established patterns for organization and display of copy, photos, and graphic elements on the page. Such models include mosaic, modular, mondrian, and island layout, as well as patterns developed from magazine design.

Layout style - A general layout format to be followed throughout a section to provide visual unity.

Leading - Another term for line spacing. It is derived from the lead strips (in hot metal or letterpress printing) which printers placed between the lines of type.

Lens - The optical focusing and resolution element of the camera which admits light to the film plane. The lens is the element which most greatly affects the potential quality of the photograph.

Lens speed - The largest lens opening (smallest f-number) at which a lens can be set. A "fast" lens transmits more light and has a larger opening than a "slow" lens.

Libel - Erroneous and/or injurious statements made in editorial material which may cause financial damage, insult, or defamation to the injured party. Such injury, whether intentional or not, may result in court action and serious legal penalties. Truth is not an issue in most libel cases, except when the statements made are "provable" in a court of law--which is a tedious and often impossible process in such matters. Photographs, drawings, or casual references as well as overt statements may be deemed malicious and libelous.

Lid - The front or back of a book cover.

Line art - An illustration in which all drawn marks are black with no gradations of gray; line copy.

Line shot - The negative produced by the reproduction camera when no screens are used. This shot is most suitable for rendering high-contrast black and white images without middle gray tones.

Logo - A trademark or special type or design.

Magazine design - Layout and design principles relating to magazine-size formats which combine photos, type and graphic elements for maximum readability and balance. Modified magazine design is often used in yearbook layout.

Margins - Exterior margins are the outer edges of the printed page where there is no printed matter. Interior margins are the areas between photographs, copy and art. Margins should be consistent in width throughout the book.

Markup - The indication of desired type size and spacing as marked up beside the copy.

Matte finish - A dull surface or finish on printing or photographic paper, specially treated to reduce or eliminate shine. Opposite of enamel in printing paper, and opposite of glossy in photo paper.

Modrian - A layout style based on the paintings of Piet Mondrain built by placement of rectangular design units along two imaginary axes which cross, horizontally and vertically, at right angles, off-center on the double-page spread.

Modular - Style of layout in which the pictures form a large rectangle either vertical, horizontal or square. One or more of the pictures may extend beyond the edge of the rectangle.

Mortice - A design effect created by overlapping or insetting of photographs or other solid design elements--normally the overlapped or inset elements will be separated by a white line.

Mosaic - Style of layout in which pictures are arranged around a dominant picture in a counterclockwise manner.

Multiple - In printing production, one side of a signature--a flat.

Natural spread - Two facing pages which appear side-by-side in "natural" position on the standard printing sheet on 16-page signatures, pages 8 and 9; on 8-page signatures, pages 4 and 5.

Negative - The developed film that contains a reversed-tone image of the original scene.

Overburn - The printing of type or artwork over a light background or a light portion of a picture.

Overexposure - A condition in which too much light reaches the film, print, or slide.

Overprint - When a photograph is printed over a light background, such as a black-and-white halftone over a yellow tint block.

Opening - The introductory section of the yearbook; often a special statement of theme or design combining photos, copy, graphics, color, and other elements for a general "opening" to the subject matter to follow.

Page proofs - Photostatic or Xerox-type, copies of the type and general placement of graphic elements on the page, but without the actual photographs. Usually "black areas" or windows will appear on the page proofs where the photos will be.

Panel - A group of portrait pictures which are mounted together and separated by narrow white lines both vertically and horizontally.

Panning - The technique of moving the camera with the moving subject, snapping the shutter and following through. This creates the illusion of movement through a blurred background.

Paste-up - The process of actually pasting type, windows photos, and graphics for the purpose of shooting a line negative.

Photo assignment - The "formalization" of a request to take pictures, usually written on an assignment card or "photo work order."

Pica ruler - A line gauge, often a metal ruler, marked in picas and inches.

Point - A unit of measure often used in specifying type size. There are 12 points in a pica, and 72 points in an inch.

Primary headline - The main headline of a spread which first captures the attention of readers. It is generally larger and bolder than other type on the spread.

Proofreading - The reading and review of typeset copy for errors; the final reading and checking of yearbook layouts prior to shipment of deadline materials to the printer.

Proportion - When a set of numbers can be multiplied by a single factor to produce another set of numbers. Example $^4/_5 \times 2 = {}^8/_{10}$.

Proportion wheel - Device used to determine percentage needed to enlarge or reduce photo or artwork for reproduction.

Ragged copy - Copy which is unjustified on one or both sides.

RC Paper - Photographic paper which has been "resin coated" to eliminate the need for drying devices; resin coated paper will dry to a moderately glossy finish.

Register - The proper positioning of two lines, such as is the case with an overlay. Close register is when two items line up exactly against one another, such as is the case with a photograph and printed background when no white space separates the two.

Reverse - A photographic process in which white type appears to be printed on a colored (usually black) background. Actually, the background is printed, leaving the letters white.

Safelight - An enclosed darkroom lamp fitted with a filter to screen out light rays to which films and paper are sensitive.

Sans serif - A typeface without serifs.

Scale - Plan for proportional reduction or enlargement of a photo or art to fit a given space.

Screened color - Color negatives or printed areas in which the density or saturation of the color has been reduced through a screening process in the reproduction camera. Screening changes colors dramatically. A screened red, for example, becomes a shade of pink.

Screens - Sheets of glass or film which contain cross ruled opaque lines that form tiny dots.

Secondary headline - Coupled with a primary headline, this type supplements the main element and adds information giving more insight into the story of the text copy.

Serif - A typeface which has tiny "feet" or ornamentations at the terminal points of the letters. Also refers to the "feet" themselves.

Shutter - Blades, a curtain, a plate, or some other movable cover in a camera which controls the time during which light reaches the film.

Shutter speed - An apparatus on the camera which controls the length of time the shutter mechanism allows light to pass through the lens aperture. Shutter speeds normally range from 1/1000th of a second to B (or "bulb," which may be held open indefinitely).

Sidebar - Auxiliary story providing a different angle from that of a larger story on the spread; it focuses on an element of human interest.

Signature - A large sheet of printing paper which contains eight yearbook pages on each side for a total of 16 pages.

Silk screening - Decorative process in which ink is forced through a cloth screen to form a design.

Slander - The dissemination of malicious or injurious information; a libelous statement which is spoken.

Slide - A photographic transparency, usually color, mounted for projections.

Specifications - Detailed information on typography, use of color, graphic devices, or other technical processes supplied to the printer by the yearbook editor and/or adviser--usually in the shorthand terms of the graphic arts industry.

Spine - The portion of the cover between the front and back lids.

Spot color - Any color other than black. This can be any of the process colors (except black) or any of the numerous special colors which your publisher makes available.

Spread - Two facing pages; usually treated as one single unit.

Standard column width - Use of the same width for all of the textual matter in a publication, causing it to have a uniform appearance.

Stop bath - An acid rinse, usually a weak solution of acetic acid, used as a second step when developing black-and-white film or paper; it stops development and makes the hypo last longer.

Stylebook - A manual, guide or any other form of written guidelines for using language according to the "style" of the yearbook. In particular, the stylebook will clarify proper use of names, titles, punctuation, numbers, abbreviations, and recurring troublesome words.

Subhead - Small headlines, normally set in 12 to 4 point type, used to complement the statement of a major head, to introduce subsections in a body of copy, or to break up copy for graphic effect.

Telephoto lens - A lens that makes a subject appear larger on film than does a normal lens at the same camera-to-subject distance.

Theme - A unifying graphic, story, or idea which coordinates the various elements and sections of the yearbook and captures the spirit of the year for yearbook staff and readers alike.

Tic marks - Marks made with a grease pencil on the surface of a photograph to indicate proper cropping; also marks made on the layout sheet to indicate placement of copy and certain other graphic elements.

Tint background - A solid or screened area of ink used as a background for halftone photographs, headlines or copy. It is not recommended for covering an entire page or spread.

Title page - A page which gives the title or name of the yearbook, the year of publication, the name and location of the school, and the volume number of this edition both as information for the reader and as a legal statement of authorization. As the first actual page of most yearbooks, the title page is a natural place for development of the theme or design idea.

Transfer type - Sheets of pressure-sensitive type alphabets which may be transferred by hand onto artboard and composed as type or design elements. Headlines and copy composed in this way demand skill and caution in preparation.

Transparency - A positive photographic image on film, viewed or projected by light shining through film.

Trapped white space - Unprinted areas on the page which are boxed-in on four sides by photos, type or other graphic elements. In general, white space should be kept to the outside of the page or have an "avenue of escape" and not be "trapped" between elements.

Trim size - The final trimmed dimensions of a book or magazine. Yearbooks usually use trim sizes of 7 ¾" × 10 ½", 8 ½" × 11", and 9" × 12".

Tripod - A three-legged supporting stand used to hold the camera steady.

Typography - The art of printed matter, as it relates to the use of type.

Underexposure - A condition in which too little light reaches the film, producing a thin negative, a dark slide, or a muddy-looking print.

Upper case - Capital letter, so called because in early days of typesetting the capital letters were arranged in the upper portion of the case containing the type.

Upstyle - Headline-writing style in which the first letter of each word is capitalized, both for design and for emphasis.

White line - The same as a rule line, except that it is reversed out of a black or colored background so that it appears white.

White space - Area of the yearbook spread which is not taken up by photographs, art or copy. In good layout, white space should be placed to the outside of the other elements.

Widow - A short line of type--less than half the line--left dangling in an undesirable and obtrusive location on the printed page, such as at the top of a column of type. Widows are normally edited by increasing or reducing the number of words.

Window - A "black area" on the page which, when shot by the reproduction camera, will create a "negative" or clear window to which a screened photograph or illustration will be attached in the stripping process. The window allows the halftone negative, or other art, to "read through" so its image can be transferred, or "burned," onto the printing plate along with the adjacent line art.

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Quill and Scroll, published quarterly by the Quill and Scroll Foundation, School of Journalism, University of Iowa, Iowa City, IA 52242.

Scholastic Editor's Trends in Publications, published eight times during the year by the National Scholastic Press Association and the Associated Collegiate Press, 620 Rarig Center, 330 21st Avenue South, University of Minnesota, Minneapolis, MN 55455.

The School Press Review, published quarterly by the Columbia Scholastic Press Association, Box 11, Central Mail Room, Columbia University, New York, NY 10027-6969.

SCHOLASTIC PRESS ASSOCIATIONS

Columbia Scholastic Press Association, Box 11, Central Mail Room, Columbia University, New York, NY 10027-6969.

Future Journalists of America, 860 Van Vleet Oval, Room 101, Norman, OK 73069.

National Scholastic Press Association, 620 Rarig Center, 330, 21st Avenue South, University of Minnesota, Minneapolis, NM 55455.

Quill and Scroll International Honor Society for High School Journalists, University of Iowa, Iowa City, IA 52242.

Southern Interscholastic Press Association, College of Journalism, University of South Carolina, Columbia, SC 29208.

Appendix

- ☑ Forms
- ☑ Charts
- ☑ Policies

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YEARBOOK CRITIQUE

Do this evaluation to help assess strengths and weaknesses of the yearbook. This is not intended to be complete or absolute. It's just a list of details you can scan to give you some plus and minus estimates. A score of 130 would be really terrific. 100 would be good; lower scores mean that more attention should be given to the yearbook content.

1. If your title page contains the volume number, add 1.
2. If it contains the name of the school, add 1.
3. If it contains the city, state and zip code, add 1.
4. If it lacks either item 2 or item 3, subtract 1 each.
5. If there is a table of contents (not on the title page), add 2.
6. If the table of contents is on the title page, subtract 1.
7. If you have a reasonably good picture of the building with people included in the picture, add 3.
8. If the building picture is on the end sheets and nowhere else, subtract 1.
9. If the theme seems interesting and suitable, add 4.
10. If the theme seems trite or hard to understand, subtract 2.
11. If the division pages are double, add 2.
12. If the division pages are single and on the right-hand side, add 1.
13. If the division pages are similar in design, add 2.
14. If any of the division page pictures are poor in quality--fuzzy, spotty, faint, or lacking in interest, subtract 1.
15. If there is hand lettering on the division pages or on the title page, subtract 2.
16. If the lettering of the main division head goes across the gutter, subtract 1.
17. If there is a letter from the principal or superintendent, subtract 1.
18. If there is an interesting, justifiable dedication, add 2.
19. If there is no dedication, add 2.
20. If there is an obviously routine or meaningless dedication, subtract 1.
21. If the faculty section gives subjects taught, and activities sponsored for each teacher, add 2.
22. If either subjects or activities are missing, subtract 1 for each.
23. If there is additional copy about the faculty, add 2.
24. If there is copy about each of the major departments of the school, add 3.
25. If the copy is in the present tense, subtract 1.
26. If the academic copy gives just a general description of the subject (History is the study of mankind, etc.), subtract 2.
27. If there is NO academic copy, subtract 5.
28. If ANY academic copy mentions any of the following--field trips, titles of books, new equipment, or number enrolled in elected courses, add 5.
29. If senior activities appear on the same spread as the portraits, add 3.
30. If there are informative, story-telling heads on EVERY spread of the senior and underclass sections, add 5.
31. If there are heads on only some of them, subtract 3.
32. If there are candid pictures in addition to officers' pictures in the album section, add 3.
33. If there is copy about the class activities, add 4.
34. If there are senior baby pictures, subtract 3.
35. If there are quotations by or about the seniors with, or instead of, the activities, subtract 4.
36. If there is a class will or prophecy or both, subtract 4.

37. If the academic major for each senior is included, add 2.
38. If there are senior superlatives (best dressed, most likely to succeed, etc.), subtract 3.
39. If outstanding senior achievements are recognized in addition to the activity lists, add 3.
40. If there is a personality comment of any kind on each senior, ask your adviser whether to add 1 or subtract 3.
41. If the senior and/or underclass portraits are bled, subtract 3.
42. If the senior and/or underclass portraits are arranged in patterns--such as checkerboards, doughnuts, stairsteps, V's, etc.--subtract 3.
43. If you have pictures of all of the members of clubs up to 100 members, add 5.
44. If you don't have group membership pictures of these clubs, subtract 3.
45. If you have formal pictures of the club officers, subtract 2.
46. If you have at least one action candid for most of the organizations, add 4.
47. If the club write-ups are in the past tense, add 2.
48. If the write-ups are in the present tense, subtract 2.
49. If there are informative, action heads in the club section, add 3.
50. If there are no captions for candids in the club section, subtract 5. (Omit this question if there are no candids.)
51. If the group pictures have legs and feet showing, subtract 2.
52. Add one point for each athletic team pictures.
53. Add one point for each scoreboard included.
54. Add one point for each sport for which there is good, factual copy.
55. If there are whole pages of posed pictures of individual athletes in any sport, subtract 3.
56. If spring sports are omitted, subtract 5.
57. If sports pictures have informative captions, add 3.
58. If many captions begin with names, subtract 1.
59. If ANY pictures have "gag" captions, subtract 2.
60. If each sport has at least one reasonably good action picture, add 4.
61. If there are no factual write-ups for any sport, subtract 10.
62. If the sports copy editorializes (The coach did a wonderful job), subtract 2.
63. If the sports heads are informative and contain good action verbs, add 3.
64. If the sports heads are merely labels, subtract 2.
65. If there is student life coverage IN ADDITION to such events as the prom and homecoming, add 5.
66. If royalty seems overemphasized in any way, subtract 2.
67. If tha big events are presented with a good balance between royalty and other activities, add 3.
68. If there are ANY pages of "snaps" or hodge-podge candids, subtract 5.
69. If there is reasonably good coverage of the current year's graduation, add 3.
70. If there seems to be a definite layout style for each section and/or the entire book, add 5.
71. If there doesn't seem to be a definite layout style, subtract 3.
72. If the margins seem reasonably uniform throughout the book, add 5.
73. If the margins seem ragged or crowded, subtract 3.
74. If bleeds obscure the page numbers for more than two consecutive spreads, subtract 3.
75. If the names of advertisers appear on the editorial pages, subtract 3.
76. If there is an index, add 10.

77. If there is not an index, subtract 10.

78. If there are pictures in tha index, add 2.

79. If there are good pictures in the patrons or ad section, add 5.

80. If there is an effective closing (1-3 pages) that uses the design format used for the opening section of the book, add 3.

81. If there are acknowledgments of the printer, number of copies of the book printed, photographer(s), etc. on the acknowledgments page or in a colophon, add 3.

82. If either 80 or 81 is lacking, subtract 3 each.

83. If there is attractive use of color anywhere, add 5.

84. If there is color but you don't like it, subtract 3.

85. If the title on the cover is clear and easy to read, add 3.

Another Look At The

'Grades of Wrath'

In **Scholastic Focus** *1982, David Knight, then the adviser of Spring Valley High School's* **Viking Shield**, *wrote an article on grading publications' staffs. Mr. Knight is no longer advising at Spring Valley but his words of wisdom on grading still continue to assist teachers and advisers. His system, although complicated as it may at first appear, may be just what advisers are looking for to make them better at giving grades.*

By David Knight
USC-Lancaster

For me, giving grades has always been the toughest part of teaching journalism. I'd give the grades based on a few tests, some assignment grades and, of course, class participation. Then I'd agonize because the students who deserved to fail never did, which cheapened the grades of the good students.

Around the third nine weeks, frustration would peak, and my "grades of wrath" went out. I'd give the poor students what they deserved. Then I'd agonize because although I knew the grades were justified, I couldn't justify them in my gradebook. My records didn't reflect the real work of my students. My solution came to me on a hot summer night. I was listening to the peaceful rhythm of my neighbor's pool pump as it vibrated through the night air. I was mad. Mad because it was hot, and I was sweaty, and I would love to swim but couldn't afford a pool. Mad because school would start in two weeks. Mad because the summer was almost over and I still hadn't devised a system to justify the "grades of wrath."

As I sat at my desk, something clicked. The most beautiful idea I'd ever had came into my head. The system that sprang from the idea is probably not original, but it's made grades much easier to give and much more representative of my students' performance.

My grading system bases a student's grades for nine weeks on his performance in five areas: deadlines, quality, ads, participation and tests.

Deadline grade

Making deadlines a part of the grade is one of the greatest things about the system. The student who frustrates me the most is the student who turns in excellent work two weeks late. I would drop his grade on each assignment a letter grade, as every English teacher does. The newspaper was always late because of him, and he was more than satisfied with a B.

Under my new grading system, such students are fairly assessed for missing deadlines. Every assignment I make carries a deadline. At the end of nine weeks, the percentage of deadlines a student meets is his deadline grade. If he had ten deadlines and missed three, he met 70 percent of his deadlines. A 70 is averaged in with the other areas of performance. My system penalizes a student who waits two weeks to turn in an assignment. If an assignment is one day late, the student missed one deadline. For every day the assignment is late after the first day, the student loses one-half a deadline. After five days, a student can be penalized two-and-one-half deadlines for one late assignment. If the student has not turned in the assignment after five days, I set a new deadline, usually for the next day. The new deadline gives him a chance to help his grade, and it keeps the pressure on him to turn in the assignment.

I've found that it's best to give deadlines for anything and everything that I ask a student to do — whether it's something as small as a headline or as large as a page layout. As often as possible, the student and his editor set the deadline. If the student sets the deadline, he can't blame me when a conflict arises.

I also make it clear that an assignment is late if it isn't in the box on my desk when the bell rings to end the period when it is due.

Rewrites are treated as new assignments. Rewrites give a student an easy deadline to meet.

I've been so pleased with this approach to deadlines that I use it with my English classes. It stresses the importance of deadlines to the student who never does anything on time. It rewards the student who does.

Quality grade

The system also puts in proper perspective the quality of work a student does. Before the system, I often gave a student an A or B because he was a good writer despite the fact that he never fulfilled other staff responsibilities. Now work quality is one-fifth his grade.

Not every assignment is graded. I generally grade ad designs, photos, headlines and stories. I may not grade things such as story ideas or lists of questions, even though a student has a deadline for them. I do grade rewrites as a new assignment.

I'm tough on first drafts, and the rewrites give students a chance for an easy A. But not every assignment is rewritten. I may only assign the student to make the appropriate corrections on the printer's copy. When he does this, he receives a met deadline, but no quality grade.

An assignment not handed in earns a zero, a real blow to an average.

Ads grade

A student is required to sell $200 in ads or the equivalent in patrons during the year. To receive an A for ads for the first nine weeks, he must sell $100 during the summer and $25 during the nine weeks. For each nine weeks after the first, he must sell $25. If he doesn't sell the quota during a nine weeks, he receives an F. A student who sells $200 during the summer doesn't have to sell during the year.

Participation

Participation has always been a subjective area teachers used to penalize the students they thought deserved to be penalized and to reward the students they thought deserved to be rewarded. I've tried to make grading participation more objective.

> ***'I keep sheets on each student in a folder. By the end of the nine weeks, I have detailed description of a student's work.'***

A student earns one participation point for every column inch of a story published and one-half point for every column inch of a story not published. Photographers, artists and ad designers earn 10 points for a published work and

Class 5th Nine Weeks 2nd

In	Grade	Days Late	Comments
11/3	C+	2	Weak lead/No depth
11/8	A–	0	well done
11/20	B+	0	Poorly edited
11/30	B	1	Good quotes/Bad typing
12/4	C–	2	Weak transitions/Grammar

five for an assignment that isn't used (not five for every shot not used, photographers). Each student keeps track of the points he earns for work he does. I spot check the records.

For every hour spent working on the newspaper outside the regular class period with the supervision of the adviser or an editor, a student gets five points. The editor-in-chief keeps the extra hour records.

I give up to 20 points to a student who consistently uses class time effectively, and I can take up to 20 from a student who misuses class time.

For every dollar in ads a student sells after he's reached $200, he gets one-half point. The business editor keeps records of ad points.

After every issue, staff members vote to select two works in the categories of news, news features, feature, in-depth, column, sports news, sports feature, editorial, advertising, editorial art, cartoon, photography or layout. A teacher is asked to choose the best of two in each category. The winners receive 25 points. The editor-in-chief and the adviser select the works to represent the newspaper in the scSPA Story-of-the Month contests. Works which place in the scSPA Story-of-the-Year contest receive an additional 25 points.

Each nine weeks, the number of points a student needs for an A fluctuates a bit. Generally, I've been able at the beginning of the year to set a standard number of points and stick to it. I estimate the standard by estimating how many points an A student would earn in nine weeks for hours, stories, ads, class time and awards.

Tests grade

The final fifth of the nine weeks grade comes from tests scores. I give editing tests weekly, and I occasionally give tests on topics taught during lecture days.

A gradebook won't work for a journalism teacher. At least, it doesn't work with my system. I need a place to record an assignment description, deadlines and rewrites, and my gradebook won't hold them. It's made to handle 30 students doing the same assignment, so I devised my own grade sheet. I keep sheets on each student in a folder. By the end of the nine weeks, I have a detailed description of a student's work.

You'll probably find that it's best to write the date at the top of an assignment as it is turned in. I never seem to have time to go right to my grade sheet and record the date.

I've also had teachers ask me how the system deals with the student who does only one or two assignments in nine weeks. My answer is, "Harshly." Each student's number of assignments will be different. A student who does many assignments is rewarded by increased participation points and by the fact that the poor performance on one assignment doesn't affect his grade as much. The student who does only one or two assignments finds that one slip-up is bad news for his average.

I still don't have a pool. I still get mad because I must go back to school after I've wasted my summer. But I do feel good about the grades I give. Justification for my wrath is in an objective, recorded form. Now that my students know what I expect and know they'll be rewarded for what they do, they're meeting deadlines and producing quality work.

Scholastic Focus, Volume 5, 1985.
Permission to print granted by the South Carolina Scholastic Press Association.

EDITOR'S NOTEBOOK

The editor's notebook is best kept in a ring binder so that pages may be easily added or rearranged. The Table of Contents should be kept in index order (alphabetical) for easy use. Actual pages need not be arranged in alphabetical order.

CONTENTS

1. Philosophy and purpose
   - A. Editorial policy
   - B. Goals for the book
2. Staff
   - A. Staff Organization
   - B. Job descriptions
   - C. List of staff members
     1. addresses
     2. phone numbers
     3. class schedule
     4. birthdays
3. Professional helpers
   - A. Printer's phone number
   - B. Plant consultant's name and extension number
   - C. Name and phone number of printer's representative
   - D. Professional photographer's phone number
4. Specifications
5. Budget: projected income and projected expenditures
6. Deadlines: mailing deadlines
   plant deadlines
7. Contents of the yearbook
   - A. Plan for theme development
   - B. Structure of the book
   - C. Ladder diagram
8. Style sheets
   - A. Photography style sheet
     1. policy concerning dress for portraits
     2. policy concerning dress for teams
     3. poses for group shots
     4. description/location for posed backgrounds
     5. any items which will not be photographed
   - B. Copy style sheet
     1. folios and folio tabs
     2. headline style
     3. caption lead-in device
     4. abbreviations
     5. row designations
     6. any unusual feature, such as first person narration in theme copy
   - C. Design style sheet
9. Forms
10. Idea file

SAMPLE BID SPECIFICATIONS

The following list is designed for the average yearbook and gives any neophyte adviser some ideas for preparing specifications for bids on the yearbook printing costs. Naturally, the other standard trim page sizes (7 $^{3}/_{4}$ x 10 $^{1}/_{2}$ and 8 $^{1}/_{2}$ × 11 inches) can be inserted in preparing "specs."

Book Size:	9 × 12 inches
Number of Copies:	500
Number of Pages:	208
Process:	offset lithography
Type of Paper:	number 1 grade, 80lb. offset, hi-gloss, dull finish or textured enamel. Choice to be made by staff
End Sheets:	65 lb. number 1 grade stock
Cover:	black fabrakoid, first quality, using one applied color. Smythe sewn, rounded and backed using 120 point binders board
Type:	unlimited use of 6, 8, 10, 12, 14 point body type for copy, captions, index and unlimited use of 14, 18, 24, 30, 36, 48, 60 point display type. A selection of four serif and four sans serif type faces shall be supplied staff.
Layouts:	Layouts shall be flexible including bleeds, and there will be no limit on the number of pictures per spread.
Photos:	Photos submitted can be of any size, although most will be 8 × 10 or 5 × 7 except portraits which will be 2 × 3.
Special Effects:	unlimited use of solarization, posterization, line conversions, bas relief at no charge when done by staff
Proofs:	Publisher will furnish 1 set of proofs 4-6 weeks after submission of final copy and make corrections indicated thereon.
Materials:	Publisher will supply at no charge all supplies necessary to do rough and finished layouts, mailing envelopes, mailing cartons, type rulers, and proportion wheels.
Service:	yearbook representative will be available for twice monthly consultations, if necessary.
Schedule:	copy submission and color deadlines to be agreed upon by company and staff at time of contract award.
Delivery:	books will be delivered FOB at the high school on or before September 1, 19 ____

The bidder will itemize as indicated on Itemized Chart.

YEARBOOK SPECIFICATIONS

Assignment: Complete these specifications for your yearbook.

1. Size of book: _____ 7 3/4 × 10 1/2 _____ 8 1/2 × 11 _____ 9 × 12
2. Number of pages: _______________
3. Page layout plan: _____ 2 column _____ 3 column _____ 4 column _____ other
4. Page margins: __________ Gutter __________ Internal elements
   __________ Bottom __________ Top __________ Sides
5. Size of copy page: ______________________________________
6. Equidistance spacing between all elements: ____
7. Headline style: __________ Clc __________ Sentence style
   __________ Centered __________ Flush right
   __________ Flush left __________ Other
8. Paragraphing: __________ Blocked __________ Indented (How many spaces)
9. Caption lead-in device: __________ All caps __________ Italics __________ Bold
10. Body copy: ____________________________ Name ____________________________ Point ____________________________
11. Caption copy: ____________________________ Name ____________________________ Point ____________________________
12. Headline copy: ____________________________ Name ____________________________ Point ____________________________

SUGGESTIONS:

For 7 3/4 × 10 1/2 book (Copy page is 6 1/2 × 8 3/4)

2 column: Each column 20 1/2 picas wide, one pica spacing, one pica gutter margin on each side; 3 pica side margins; 3 pica top margin; four to five pica bottom margin.

3 column: Each column 13 picas wide, one pica spacing, one pica gutter margin on each side …

For 8 1/2 × 11 book (Copy page is 7 × 9 1/2)

2 column: Each column 23 picas wide, one pica spacing, one pica gutter margin on each side; 3 pica side margins; 3 pica top margin; 4 to 5 pica (maybe even 6) bottom margin.

3 column: Each column 15 picas wide, one pica spacing....

For 9 × 12 book (Copy page is 7 1/2 × 10 1/2)

2 column: Each column 23 1/2 picas wide, one pica spacing, one pica gutter margin on each side; 3 pica side margins; 3 pica top margin; 4 to 5 (maybe even 6) pica bottom margin.

3 column: Each column 15 picas wide....

4 column: Each column 11 picas wide....

STAFF MANUAL OUTLINE

SHOULD INCLUDE:

1. Table of contents
2. Deadline schedule for--writers, editors, photographers, articles, production, business, advertising, rewrite, copy editing, layouts, pasteups, circulation, exchange, etc., prior to outdate.
3. Staff organization--definitions of departments (editorial, sports, production, business, etc.); job descriptions of individual staff positions.
4. Responsibilities for every staff position for every day, including the adviser.
5. Dates of general staff meetings and editorial board meetings.
6. Editorial policy--decisions on editorials, letters to the editor, writing and makeup style, what to do about lazy, irresponsible reporters, etc.
7. Canons of journalism or code of ethics.
8. Distribution schedule
9. Style sheet
10. Copyediting symbols
11. Name, address, phone number of all staff members, including the adviser.
12. Strong statement of the role of the student press and the fact that ultimate responsibility for the publication resides with the editors.
13. Beats, if you have them, or at least some defined system of covering news sources on a systematic basis.
14. Definitions of basic legal concepts, including libel, obscenity, and "disruptive material."

MORE SUGGESTIONS:

Have a display in news office which includes teacher master schedule, morning announcements, school activity calendar.

For ready use--dictionaries, thesaurus, *Elements of Style*, magazines for layout ideas.

List of all school clubs, organizations, and advisers displayed in your news office.

Editors--keep accurate, up-dated story lists (futures book), photo assignment lists. Always provide staff and adviser with updated lists two or three times a week. Display list.

Official Guidelines & Editorial Policies:

Remedying the Confusion

By Mary Hartman

When students at a Portland, Ore., high school attempted to write a story about the presence of weapons in their school, they ran into some major roadblocks. Three vice principals who had the facts wouldn't talk to them and another news source warned them to "let sleeping dogs lie."

The school administration refused to acknowledge that the young journalists had a right to cover this story. *Official guidelines* subscribed to by the Portland School District gave the students that right.

Students in another Portland high school recently decided to change the scope of their sports coverage. They replaced game wrap-ups with in-depth sports features and put more emphasis on girls' and minor sports.

This was an *editorial policy* decision between staff members and their faculty adviser.

These incidents illustrate the difference between two important—and often confusing—terms, *official guidelines* and *editorial policies*.

Official guidelines define the rights, restrictions and responsibilities of student journalists, the faculty adviser and the school administration, including the school board. Such guides, based on law, form ground rules for everyone who is involved in the publication of newspapers in public schools to follow.

These guides are generally formulated with input from students, teachers, administrators, school board members and citizens of the community. When guidelines are acceptable to all parties, they are adopted by the school board. Generally, these guides remain constant from year to year *unless a legal change occurs*. Then the guides must be changed.

Editorial policy is a statement of intent written by the student newspaper staff usually with the cooperation of the faculty adviser. It lists the specific ideals that a staff wants to live by. A common misunderstanding is that the term "editorial policy" applies to the editorial page only. It doesn't. It concerns the news content of the entire paper.

An editorial policy can change each year because the staff changes. A new staff might have new goals; these should be reflected in a new editorial policy. Unlike rules in official guidelines, editorial policies do not have to conform to the law. There's nothing in the law, for example, that says a staff must expand its coverage of girls' sports. But, journalists can make it a policy to do this.

It's important to define another term: *Code of Ethics*. Journalists get all caught up in semantics and misuse that term, too. A Code of Ethics, such as the one endorsed by the American Society of Newspaper Editors with which many student journalists are familiar, expounds on the moral platitudes that journalists should live by. It says that responsibility, freedom of the press and independence are important, and it discusses the need for fairness, truthfulness and accuracy, all in general terms. While these are all laudable and necessary attributes, they do not specify exactly what a newspaper might do in a given situation. An editorial policy does.

Understanding the meaning of these terms has taken on a sense of importance that didn't exist ten years ago. Various court decisions have extended First Amendment freedoms of expression to students. This has prompted school districts, school principals, teachers and students to write guidelines, policies and codes. And there has been much misunderstanding about each.

This article will suggest some remedies for the confusion. It is divided into sections: official guidelines and editorial policies.

Official Guidelines

When a school district agrees to compose guidelines, it embarks on a trying journey. The drafters must have some knowledge of student press law and some notion about what to include in the document they are about to write.

Some suggestions of what to include:

1. Introductory statement
2. Purpose of the publication
3. Statement about publications board

4. Prior review statement
5. Restrictions on student journalists
6. Rights of student journalists
7. Role of the adviser
8. Role of the administration
9. Statement regarding distribution of paper (time, manner and place)
10. Minority students clause.

Introductory statement: This preamble, while unnecessary, can define the role of the press in the school or it can simply reiterate the First Amendment. It provides an opportunity for those drafting the guidelines to philosophize about the role and responsibility of the press in a free society. It can be lengthy or brief. It sets the tone for what's to come.

Purpose of the publication: The courts have said that once a school newspaper has been established as a forum for student expression, that freedom must stand. Accordingly, the purpose of such a newspaper must be defined as being a forum for student viewpoints consistent with the constitutional regulations. The use of the school newspaper as a learning laboratory and as a means of communication among students, teachers, administrators and citizens of the community might also be specified.

Publications board statement: In some school districts, a publications board exists as caretaker of the student newspaper. This board might be composed of students, teachers, administrators and members of the community. If your school has this kind of arrangement, the board's existence must be acknowledged in the official guidelines, and its role must be explained.

Prior restraint statement: The U.S. Court of Appeals, Seventh Circuit, has said that any prior review is unconstitutional. In other circuits, prior review has been permitted, but it must be done under strict written guidelines. These guidelines must be written in language that students can read and understand. The guides must specify to whom copy should be submitted and the time limits under which decisions must be made. Finally, the guidelines must grant students the right to be present during an appeal and to present their side of the case.

Restrictions on student journalists: Just as student journalists have the same First Amendment rights as the professional press, so they must live within the same legal limitations. These limits include restrictions on publishing information that is libelous or obscene or which might create a disruption of activities within the school. Guidelines may also restrict students from invasion of privacy in the course of their news gathering. But students cannot be restricted from publishing something simply because school officials don't like it. That fact might also be noted in the guides.

Rights of student journalists: Student journalists can report on and comment about controversial issues on and off campus. While the student has the responsibility to the standards of good journalism—and this responsibility should be clearly understood—this responsibility cannot supersede his First Amendment rights to free expression except as specified above.

Role of the adviser: Some courts have defined the role of the newspaper adviser as advice-giver—when advice is sought. These same courts have removed the adviser from the role of censor, which, perhaps, should be made clear in the guidelines. Realistically, most advisers have enough rapport with their students to blend some teaching with their advice-giving. This is a good-will relationship that doesn't have to be stipulated in writing.

Role of the administration: The school administration is obligated to provide the students with a qualified journalism instructor and with adequate equipment and space for a sound journalism program. But the fact that a district must provide these essentials does not empower the administration to act as a censor except for constitutionally valid reasons. Therefore, it is pointless to use official guidelines to equate financial support with control of the student newspaper. The law won't support that.

If administrators feel that a constitutionally valid reason for censorship exists, and if the publications board cannot resolve the issue, an appeals process—involving the adviser and the administration—should exist. An excellent example of a well-defined process can be found in the guidelines of the Escondido, Calif., Union H.S. District, San Diego County.

Time, manner and place of distribution: Any manner of distributing the paper that might be disruptive can be regulated by the school. For instance, journalism students do not have the right to interrupt a class to pass out the paper. They can't demand that a teacher take class time to distribute the paper. But they can find a time, place and way to distribute that isn't disruptive. that the school is a place for distribution is a premise based on law, and the district guidelines should reflect that.

Minority clause: Journalism Education Association says in its "position statement" (adopted in 1974) that minority students should be offered equal opportunity to participate in journalism programs. JEA suggests a need to identify inequities that keep minority students out of these programs.

Such a statement complies with federal affirmative action goals to bring minorities into all roles of society; it goes hand-in-hand with professional journalists' goals of hiring more minorities; and it takes a step toward eliminating inequities as described in *Captive Voices*. (*Captive Voices*, published in 1974, is a summary of findings by the Commission of Inquiry into High School Journalism, funded by the Robert F. Kennedy Foundation.)

The JEA position paper, which is a suggested set of guidelines in itself, is available by writing Marion Anderson, JEA secretary, South High School, 3128 S. 12th, Sheboygan, Wis. 53081.

Student Press Law Center's model guidelines, reproduced in conjunction with this article, can be ordered by writing to the Center, 1750 Pennsylvania Ave. N.W., Room 1112, Washington, D.C. 20006.

At first glance, these guidelines may seem like a one-way street going in the wrong direction for school administrators. They aren't. Writing guidelines makes it possible—at last—for everyone involved to learn what the law is regarding student newspapers. And, when the guides are finished, they provide an escape hatch for administrators. When Irate Citizen calls the school principal to complain about a story in the student paper, the principal can point to the guidelines—

and to the law—to justify the publication of the story and the fact that he couldn't have stopped it if he had wanted to. The guidelines are thus an effective way of getting the administration off the hook.

Editorial Policies

These are easier to write than guidelines. The policy does not have to conform to the letter of the law as guidelines do. And it is not necessary to form a community-wide drafting committee since policy-making is staff business.

Most staffs, however, involve advisers. Some consider it good public relations to include the principal. It's a way of letting him see the commitment that a staff has to responsible journalism.

An editorial policy can include just about anything. Witness the students who decided to turn every issue of their paper into a daybrightener: They published on a different color of paper each time. As inconsequential as that might seem, it was a staff decision and it was written into the editorial policy.

There are some general rules to consider when writing these policies. Sentences must be grammatically correct and logical. Journalists who can't state their goals clearly and properly aren't apt to do much better when writing for the school newspaper. And a policy isn't logical when it says, "We shall strive to keep the highest journalistic standards by presenting fact rather than opinion and backing the opinion we present with sound reason and judgment."

The policy can reiterate the legal ground rules listed in the official school district guidelines. Students can reaffirm their intent to avoid libel and obscenity and to stay away from publishing material that would create a disruptive atmosphere in the school.

Terms must be used correctly. Don't confuse profanity with obscenity or libel with slander or rights with privileges. A student who says that the paper will avoid "all slanderous comments" doesn't understand the difference between written and spoken defamation.

Writing a policy takes time. A Washington newspaper staff took two months to write one and cancelled all issues of the paper until it got the job done. It was a good learning experience and the staff felt protected when it had a policy to cover itself, says adviser Ray Burke of Othello H.S.

Finally, when the policy is finished, publish it in the newspaper. This is a way of giving credibility and an air of professionalism to the paper. It's a way of telling the readers that student journalists take their jobs seriously. Some staffs publish the full policy in the first issue of the year; some repeat the policy in every issue. How often you publish it is up to you, but DO PUBLISH it at least once during the year.

Ask an art student to letter the policy on poster paper (if it's not overwhelmingly long), and hang it in the publications room for all to see. Make copies for each staffer. Display the policy during National Newspaper Week each October. Show it to your school principal and give a copy to each school board member. Because policies usually focus as much on student responsibilities as on rights, this is a chance to promote your good image to these officials.

The contents of editorial policies can be divided into two general categories: (1) statements covering the journalistic goals of the newspaper and (2) statements describing causes that the newspaper wants to support. The latter can range from crusading on behalf of environmental concerns to promoting good feelings between the school and the community. The causes for which a newspaper can campaign are determined by the staff's time and imagination.

A staff's journalistic goals emerge from the standards it wants to meet and from circumstances in its school. If, for example, a school has special interest groups that constantly hound for newspaper space, students will have to draft a policy that will give all groups a fair share of space, but not more.

Following are some important questions to consider when forming newspaper policy:

1. Purpose of the newspaper: What role do you assign to the school newspaper? What do you want to accomplish? Here's an opportunity to apply the American Society of Newspaper Editors' *Code of Ethics* to your staff. Will you be fair and impartial? Endeavor to be accurate? Truthful? Responsible? These ideals can be set forth as you define your paper's purpose.

2. Profanity: Since no laws exist restricting the use of profanity, students must decide its use on ethical grounds. Will profane words ever be allowed in the school paper? What standards will be used to determine that? Are *damn* and *hell* profane? Should their use be regulated?

3. Content: Who determines what goes into the school paper? What do you do when the principal suggests, strongly, that the results of a standardized reading test—showing the school in a good light—go on the top of page one? Or, what do you do when the band director tells you to give lots of space to a story about raising funds to buy new uniforms? Do you retain your right to choose content and to determine priority of stories when demands come from teachers who might play a major role in your future? A policy, written for all to see, might save you some uncomfortable moments later.

4. Staff writing: Must all stories be staff written? Will you seek contributions from the student body? Will you permit stories written by faculty or by citizens in the community? How will you handle a barrage of information that you didn't ask for? One staff had to specify staff-writing-only with faculty members tried to force guest columns onto the students. The newspaper now has a no-guest-column policy, but it invites the faculty to write letters to the editor.

5. Editorials: Should they be the consensus of staff opinion? The feelings of the individual writer? Should editor[illegible] be signed? How should editorial sub[illegible] be determined? Should editorials app[illegible] on the same page in each issue? Should they be visually set apart from news stories?

6. Controversial Issues: Will both sides of a controversy be covered in news stories? On the editorial page? Should students go out of their way to find opposing viewpoints? Since student papers are partially supported by taxes can they endorse political candidates and bond issues? The law hasn't decided that question, yet, so students will have to give it special consideration.

7. Letters to the editor: Will adequate space be provided for letters? Must letters be signed? Will they be published anonymously? Who decides? How long can letters be? Can the staff edit for length, grammar and punctuation? What restrictions on content—libel, obscenity or potential for disruption—must letter-writers exercise? What safeguards are used to determine that the person who signs the letter is, indeed, the writer?

8. Trivia: Will you run gossip columns, song dedications, boy-and-girl-of-the-issues? Is it your business to conduct popularity polls and student most-and-best contests? How do you determine suitability of this material? How does its use fit into the philosophy of your newspaper?

9. Reviews: Will you review professional artists who perform in your area? Books? Records? Movies? Will you review school plays and musical performances? What qualifications should staff members have to be reviewers? How important is it to be sensitive to the feelings of young student performers? (This is usually a touchy issue. Ed Maggi, adviser to two Catholic student newspapers in Portland, Ore., points out, however, that student journalists are reviewed every time the paper is published. Maggi says that student journalists should be able to review school productions and he recommends saying so in the editorial policy.)

10. Bylines: What should be bylined? Who determines that? Are bylines given liberally as incentives? Are they assigned only to opinion pieces? When is a news story bylined? Are bylines required to hold the individual student accountable for his work? (No legal basis exists for the latter. If the newspaper is sued, the editors, adviser, school administration and school district are still held accountable, regardless of whether the story is bylined.)

11. News and features: Will you emphasize school news? Will you cover community news? Is there a place in the paper for state, national, or international news? How will appropriateness be determined? Who will determine it? How will you cover issues? Bulletin board news? What do you do when a student, staff or faculty member or school administrator is involved in a crime? Will you cover student weddings? What about coverage of unchartered student organizations? Youth organizations that are not related to the school (Four-H, Boy Scouts, Campfire Girls)? what is a feature story? Should features be included solely for informational value? Entertainment value? If the latter criteria is applied, features can be anything from mystery teachers to the song dedications discussed under Trivia. Do you want that kind of thing in your school newspaper?

12. Errors: Will you correct errors? How soon after the error is published will it be corrected? Will the correction receive the same priority as the original story? Will you publish a correction when you discover an error or must it be called to your attention?

13. Illustrations: What standards determine the news or entertainment value of a picture? What about running a photo that makes someone look foolish? Would you ever run a questionable picture? What standards must cartoons meet? Will you use graphs, charts, maps or other artistic devices which consume liberal amounts of space? How can that be justified?

14. Advertising: Some student journalists do not want to put advertising policy in writing because to do so gives unscrupulous advertisers the opportunity to write ads for questionable products that meet policy requirements. But, staffs might want to specify products for which they will not accept advertising, namely alcohol or any other substance that is not legally available to teenagers. Also, guidelines from the Student Press Law Center state that student newspapers which run commercial advertisements may not be prohibited from running political advertisements. That's a matter for each staff to decide.

Rules, spelled out clearly, will make life easier for everyone involved in producing the school newspaper. And that includes the principal, superintendent and school board.

GUIDELINES FOR STUDENT PUBLICATIONS

From the Student Press Law Center

Many censorship disputes arise because there are no rules or other official policies to guide students and administrators. While students may not be punished in the absence of such rules or policies, the lack of guidelines often allows administrators to attempt to unlawfully curtail student expression. High schools should enact policies to govern student publications similar to those set forth below:

Model Guidelines for Student Publications

Statement of Policy

It is undeniable that students, both on and off campuses, are protected in their exercise of freedom of expression by the First Amendment of the Constitution of the United States. According, it is the responsibility of the school officials to insure the maximum freedom of expression to all students.

Official School Publications

Content: Student journalists may report on and editorialize about controversial and crucial events in the school, community, nation, and world. However, the student press must observe the same legal responsibilities imposed upon the conventional news media. Thus, the student press should avoid expression which is:

(a) obscene, according to current legal definitions;

(b) libelous, according the current legal definitions;

(c) creates a material interference and substantial physical disruption of educational activities.

In determining the type of material which violates the above restrictions, it must be noted that expression which invites or stimulates heated discussion or debate among students or in the community, or criticizes school officials, does not constitute the type of disruption prohibited.

Restrictions on Time, Place and Manner of Distribution. The school may adopt reasonable restrictions on the time, place and manner of distribution. For example, distribution may be restricted to periods of time in which students are not in classrooms and may be restricted in a reasonable manner so as not to substantially interfere with the normal flow of traffic within corridors and entrance ways. Limitations effectively denying students the opportunity to deliver literature to other students may not be imposed.

Advertisements. If commercial advertisements are permitted in school publications, political advertisements may not be prohibited.

Unofficial School Newspapers

The First Amendment guarantees the freedom of students to publish newspapers other than those sanctioned by the school. However, where students wish to distribute on campus, such publications may be restricted by reasonable regulations relating to time, place and manner of distribution. The prohibitions against obscenity, libel and material which causes the immediate material and substantial disruption of the school are also applicable.

Sales. The school must permit the sale of all student originated or distributed publications.

Anonymity. Students may publish and write anonymously and school officials have no right to require the identification of the author of any article or editorial.

Prior Approval

Any system requiring prior approval of student expression by school officials is inconsistent with the traditional guarantees of the First Amendment. Students may not be required to submit their expression to school authorities prior to distribution.

Credit goes to the following teachers who provided information for this article:

Beverly Kerns, Beaverton H.S., Beaverton, Ore.
Sandra Carbone, John Marshall H.S., Portland, Ore.
Carla Harris, Bend H.S., Bend, Ore.
Ray Burke, Othello H.S., Othello, Wash.

CHECKLIST FOR FINISHED PAGES

1. Page number ____________ Submitted by: ____
2. Page identification (page title and number at bottom) ______________
3. Front of envelope filled out correctly and completely ______________
4. Copy present and corrected ______________
5. Copy fits given space ______________
6. Captions present for each picture ______________
7. Captions in present tense ______________
8. Leads marked for design ______________
9. Captions fit the area indicated ______________
10. Special instructions:
    Headline pt. size ______________
    Headline type style ______________
    Page elements labeled ______________
11. Names in copy and captions indexed ______________
12. Alphabetical order for panel pictures checked ______________
13. Names in panel section are appropriate for pictures ______________
14. Internal margins consistent ______________
15. Photo cropping checked ______________

CHECKLIST FOR ELIMINATING POTENTIAL COSTS

First, evaluate your layout sheets:

1. Are picture areas indicated properly? (Does your printer want these drawn in pencil, ballpoint pen, or what? Are they to be numbered or lettered? Is photo indication supposed to be consecutive throughout the book, or page to page?) Check your instruction book to assure that you are indicating photo areas correctly.
2. Are copy areas indicated correctly? Have you used the proper indication for flush left, flush right, line for line? Check your instruction book or your type book.
3. Are headlines indicated correctly? If you want caps and lower case, have you indicated this properly? Does your specification sheet agree with your layout sheet?
4. If headlines are to "fit," have you used the proper count? Does your headline indication on the layout sheet agree with your "fit?"
5. Are there any special instructions for this layout sheet that should be written for the printer? If so, are these instructions written so that they cannot be misunderstood?
6. If you are using color on this layout, have you identified the color properly? (One school wrote on their layout: "Use our red for this type." Production was delayed.)
7. If you want a special effect, have you used the proper term for your printer? (A "line shot" for one printer is an "art conversion" to another.)
8. If the layout is to show reproduction size of the photo, is it indicated on the layout?

Next, check your photographs:

1. Check each photograph against the layout to ensure proper proportion.
2. Are crop marks correct according to your printer's instruction book?
3. Are the photographs cracked or bent? If so, they will probably show in the book as poor examples.
4. Are the photographs the correct kind? Some printers want ferrotyped prints, others don't.
5. Is your job number properly affixed to the photo?
6. Is the page and position number of the photo properly affixed?
7. If you are required to show reduction or enlargement percentages, are these on the photo?
8. If you are required to indicate finished size of the reproduction, is this on the photo?
9. Has the emulsion of the photograph been broken because of the writing on the print?
10. Are the headsizes of portraits uniform?
11. Do the photographs have a consistency of tone? Are they sharp, in focus?

Now check your copy sheets:

1. Have you used the correct typewriter for the copy sheet? Some sheets need pica, some need elite, some can use either typewriter.
2. If you want type to "fit," have you used the proper count?
3. Does your copy sheet agree with your layout? If you want type three inches wide, do both your layout sheet and copy sheet agree?
4. Are your copy sheets clean and easy to read? Do you need a new typewriter ribbon? Are there strike-overs? If copy is not clear, it could be set incorrectly.

Some of the problems that disrupt production and increase costs are:

1. Incomplete material--every photograph, copy block, and artwork.
2. Duplicate pages, two page 100's confuse your printer.
3. Changing page numbers after material is submitted.
4. Crop marks made incorrectly.

5. Portraits of inconsistent head sizes.
6. Horizontal photos submitted for vertical layouts.
7. Copy blocks not consistent with layouts.
8. Incorrect copy count.

From "Cutting Yearbook Costs with a Checklist," by Jerry Elmore in the December, 1971-Jaunary, 1972 issue of *Scholastic Editor/Graphics Communications.*

YEARBOOK STYLEBOOK

I. PURPOSE

The purpose of any stylebook is to set a pattern into which the copy for a publication will fit, giving the writing of that publication a uniformity which could not be attained without such rules. This is also the case in this stylebook.

A stylebook cannot teach one how to write copy, for that is the task of the journalism instructor or publication adviser. Such an attempt by a stylebook would tend to stereotype the copy and to eliminate originality. All a stylebook can do is set down certain elementary rules for capitalization, punctuation, and typography.

A variety of styles of journalistic writing exist, and no one can say any one is absolutely correct. The style expressed here, however, is an "up style," capitalizing the maximum number of words possible. It is a style which includes a common before "and" in a series, and which abbreviates a bare minimum of words. It was designed with the thought of overall typographical appearance as well as readability. It is sincerely felt that copy blocks will attain a neater appearance and be more easily read if they are constructed following this style.

III. YEARBOOK COPY

Copywriting for a yearbook is a difficult job. Yearbook copy is different from newspaper copy in that it is more similar to feature material than it is to news; it tries to express a lot of meaning in a minimum of words, and it must be timeless--as fresh several years from now as it is today. Yearbook copy is usually planned with the book's layout in mind. If a small area of body type will look best on a page, the copy will necessarily be short to fit within the allotted space. Since pictures tell most of the story, copy is a supplementary element--amplifying, clarifying, and verifying the picture. A great deal of copy will detract from the appearance of the book by including too much gray space and will tend to include meaningless and unnecessary statements. Too little copy will not explain the school year fully enough and will detract from the appearance with too much awkward white space. The yearbook staff must find the happy medium--attractive typography succinctly relating the pictorial story of the school year.

Yearbook writing is different from news writing, but it must retain as much objectivity as possible. Comments about highlights of a prom or about how great it was to win the basketball tournament are in order, but must not be built up beyond their proper perspectives. The copywriter must be willing to write, rewrite, have his material copyread, and rewrite again. Yearbooks are a one-time event and cannot afford to publish mistakes in facts, style, or taste in the writing of the content.

NAMES

1. Names are the basis of a yearbook. Everyone likes to see his name in print, and the yearbook should attempt to picture everyone in the school and include his name. Errors in the spelling of names can create ill will. Each name must be double-checked for spelling before sending copy to the printers.
2. The first time a man is mentioned, use his complete name without *Mr.* His first name, middle initial, and last name are preferred, but both initials may be used instead. Always use the complete first name when there is no middle initial.

   Examples: John H. Brown, J. H. Brown, John Brown
3. For each subsequent time a man's name is used, use *Mr.*, or any other correct title, and the last name only.

   Examples: Mr. Jones, Coach Weeks
4. The first time a woman's name is mentioned, use *Miss* or *Mrs.*, according to which is correct, and the complete name. The full first name must be used, unless she is a married woman who is designated by her husband's complete name preceded by *Mrs.*

   Examples: Miss Mary L. Brown, Mrs. Florence Wright, Mrs. J. W. Hunt (her husband's name is J. W. Hunt)
5. Use the complete name of a student when he or she is first mentioned. When the student is mentioned again, use the first name only, unless the complete name is needed again to make it clear which of several students mentioned is meant.
6. Always place long titles in apposition, short titles before the name.

   Examples: John P. Conklin, superintendent of county schools Principal Thomas C. Brown

CAPITALIZATION

1. Capitalize proper nouns, months, days of the week.
2. Capitalize the principal words in the titles of plays, operas, operettas, speeches, sermons, lectures, subjects of debates, songs, and books. (Conjunctions, prepositions, and articles are capitalized only when used as the first word in the title.)

   Examples: "Oklahoma!" "Death of a Salesman"

3. Capitalize the titles of newspapers and magazines, except for the articles,*a, an, the*.

   Examples: the Scholastic Editor, the New York Times

4. Capitalize the titles denoting official rank or position when they precede a name.

   Examples: Col. E. M. North, the Rev. James Smith

5. Do not capitalize titles when they follow proper names.

   Examples: James F. Green, principal; John Jones, baseball coach

6. Do not capitalize the word former when it precedes the title before a proper name.

   Examples: former President Herbert Hoover

7. Capitalize the names of colleges, high schools, business firms, churches, associations, clubs, leagues, and societies, including the word denoting the nature of the organization.

   Examples: Sloan High School, Carieton College,
   First Presbyterian Church, Animal Rescue League

8. Do not capitalize the names of school classes.

   Examples: senior, sophomore, junior

9. Do not capitalize the names of school subjects except languages.

   Examples: journalism, English, botany, French

10. Capitalize the names of schools and colleges within a university, but not the departments.

    Examples: School of Journalism, College of Arts and Sciences, department of history

11. Capitalize abbreviations of college degrees.

    Examples: B.A., B.S., M.A., Ph.D.

12. Capitalize the names of streets and avenues, including the common noun.

    Examples: University Avenue, Madison Street

13. Capitalize geographical names, including the common noun.

    Examples: Wabash River, Lake Michigan, Grass Creek

14. Capitalize the names of holidays.

    Examples: Thanksgiving Day, Fourth of July

15. Capitalize nouns and pronouns referring to the Deity.

    Examples: God, Christ, He (referring to God or Christ)

16. Capitalize the names of religious denominations.

    Examples: Methodist, Catholic, Unitarian

17. Do not capitalize the seasons of the year.

    Examples: spring, summer, fall

18. Capitalize nicknames of athletic teams.

    Examples: Tigers, Cardinals, Indians

NUMBERS

1. Spell out *ordinary* numbers to and including nine: use figures for numbers 10 and over.

   Examples: National Honor Society initiated four new members. The Trojans gained 35 yards on a quarterback sneak.

2. Use figures for dates, house numbers, time, scores, and ages whether above or below 20.

   Examples: January 3; 8 years old; Central 6, North 5; 7 o'clock

3. Write out numbers used as street names up to 100.

   Examples: Thirty-fourth Street, 100th Street

4. Never use *d*, *rd*, *st*, or *th* in writing dates.

   Examples: February 5, March 31

5. Never use the year when writing about the current year.
6. In lists of numbers where part are above 20 and part are below 20, use figures for all.

   Examples: He asked for 25 volunteers, 2 to do bookkeeping, 4 to do makeup, and 19 to sell subscriptions.

7. Never start a sentence with a number in figures; if the number must come first, spell it out. Captions and headlines may begin with figures.

ABBREVIATIONS

1. Abbreviate the following titles preceding a name always: Dr., the Rev., Mr., Mrs., M., Mme., Mlle. Abbreviate other titles (professor, president, governor) only when preceding first name or initials; spell out before surname used alone.

   Examples: Prof. E. B. Smith, but Professor Smith

2. Abbreviate all military titles used before surnames.

   Examples: Capt. Baker

3. Abbreviate names of states only when they follow the names of cities, towns, or counties; but never abbreviate states whose names contain only four letters.
4. Do not abbreviate names of months.

   Examples: New bleachers were installed in November.

5. Do not abbreviate the words street or avenue.

   Examples: 304 Tenth Avenue, 837 Grant Street

6. Avoid abbreviating years, except when indicating graduating classes.

   Examples: class of '60

7. Do not abbreviate Christmas as Xmas.
8. Do not abbreviate per cent.

PUNCTUATION

1. Use a comma before *and* in a series.

   Examples: Jones, Smith, and Baker won firsts.

2. Use commas to set off nouns used in direct address and to set off appositives.

   Examples: C. W. Brown, principal, announced the winners. Coach Jones said, "Ralph, you've improved greatly this year."

3. Use a comma to set off long introductory dependent clauses.

   Examples: When all the work had been done and the spring song was completed, Bob Jones commended his committee.

4. Use a comma to separate two adjectives of the same kind when they modify the same noun with equal force.

   Examples: The wet, slippery ground made play difficult.

5. Use a comma to set off a nonrestrictive clause or group of words used parenthetically.

   Examples: Bill Jones said, although the field was wet and slippery, he fell because he lost his balance.

6. When necessary to avoid confusion, use a comma.

   Examples: The team showed a complete reversal of form, coming from behind in the last quarter to win.

7. Set off names of states following the name of a city or town with commas.

   Examples: The team journeyed to Dayton, Ohio, to play.

8. In numbers of more than three digits, use a comma.

   Examples: 987, but 1,250

9. Use an apostrophe to make figures plural.

   Examples: During the 1890's, the three R's

10. Use an apostrophe with years of graduating classes.

    Examples: class of '57, James Jones, '33

11. To form the possessive of a noun ending in *s*, add an apostrophe. If the noun does not end in *s*, add *'s*.

    Examples: boy's, boys', Koats', Jones', men's

12. Do not use an apostrophe in the possessive form of personal and relative pronouns.

    Examples: hers, its, yours, theirs, whose, ours

13. Use a semicolon to separate two independent clauses when they are closely related in thought.

    Examples: The 100-yard dash was over; he prepared for the 220.

14. Use the semicolon before a conjunctive adverb connecting two independent clauses.

    Examples: The team arrived late; however, the meet was just starting.

15. Punctuate lists of names with identification in apposition as follows: Jim Jones, senior miler; Bill Smith, junior hurdler; Keith Conklin, senior pole vaulter.

16. Use a colon in introducing a summarization.

    Examples: Senior members of the chorus are the following: Betty Smith, Sam Jones, and Pete Smith.

17. Use colons in giving times of track events.

    Examples: Time for the half mile was 2:02. He ran the 220 in :21.7.

18. Use a dash after an enumeration followed by an appositive.

    Examples: Stamina, tenacity, sportsmanship--these were the qualities of the track team.

19. Use a dash to set off a striking appositive or an abrupt change of construction.

    Examples: The Tigers were undefeated in eight games--the best season record in 23 years.

20. Use quotation marks around all direct quotations.

    Examples: "The Jefferson game will be the hardest one of the season," said Coach McCafferty.

21. Use quotation marks to enclose slang expressions.

    Examples: Pete Clark really made a "cool" Prom King.

22. Do not use quotation marks for names of ships, nicknames of athletic teams, or characters in plays or books.

23. Italicize titles of books, newspapers, and periodicals.

24. Use a hyphen to join two or more words expressing a single idea.

    Examples: four-day hike, 100-yard dash, runner-up, 8-year-old

25. Spell the following words without hyphens:

    anybody
    anything
    baseball
    basketball
    bookkeeping
    classroom
    everybody
    fullback
    grandstand
    handbook
    nobody
    playground
    somebody
    somewhat
    typewriter
    volleyball

When in doubt about the spelling of a word, consult a dictionary.

SPORTS RECORDS

1. Season records for each sport must be included with scoreboards on the same spread as the coverage. Scoreboards should also include the won-loss record. Try to keep scores of the teams in close columns, as in this example:

VARSITY BASEBALL

SLOAN	OPPONENT
5	2 Eagleville
3	1 Marketown
3	6 Daytona
4	3 State City
0	1 Central

PICTURE IDENTIFICATION

1. Identify all pictures of groups of students with first and last names, reading left to right, front row to back row. Do not use *and* before the last name in a row.

   Examples: Row One: Bill Smith, Betty Clark, Bob Jones, Gertrude Beck, Pete Jolly

2. Identify all activities pictures, or groups of activities pictures with appropriate copy blocks describing the activity and its significance.

   Examples: Bill Breck breaks the 100-yard dash record in :09.8. Activities Carnival featured a variety of concessions including "Dunk Bozo," the pony ride, and a cake walk.

3. Identify pictures of individual faculty members with complete name, faculty position, degrees held, and extracurricular activities sponsored.

4. Pictures for which identification is extremely obvious, such as the main school building, an aerial view of the city, or the municipal auditorium, need not be accompanied by identifying copy blocks.

ORGANIZATION OFFICERS

1. Most organizations have four to six officers. A listing of these looks most attractive when formed into a block as follows:

OFFICERS

Bill Smith	President
James Jones	Vice President
Marge Gordon	Secretary
Joe Condon	Treasurer

COPYREADING SYMBOLS

Marked Copy	Meaning	Set Copy
N.Y.	Spell out.	New York
6	Spell out number.	Six
Doctor	Abbreviate	Dr.
Fifty	Write in numerals	50
adress the Letter	Insert a letter or word.	address the letter
walks	Delete letter.	walk
acknowledgement	Delete letter and close up.	acknowledgment
book shelf	Close up space.	bookshelf
bookreview	Separate elements.	book review
centre	Transpose letters.	center
park baseball	Transpose words.	baseball park
Lim Polymer	Spell as is.	Lim Polymer
the ~~daily~~ newspaper	Delete word and close up.	the newspaper
Dr	Add period.	Dr.
Detroit Mich.	Add Comma.	Detroit, Mich.
James house	Add apostrophe.	James' house
Four score and . . .	Add quotes.	"Four score and . . ."
boston	Capitalize.	Boston
Presidential race	Change to lower case.	presidential race
Scholastic Press	Print in Small Caps.	SCHOLASTIC PRESS
The New York Times	Italicize.	*The New York Times*
The Editor-in-Chief	Set in bold face.	**The Editor-in-Chief**
The Editor in Chief =/	Insert hyphen.	The Editor-in-Chief
¶ Advertising is growing.	Indent for paragraph.	Advertising is growing.
No ¶ New agencies open . . .	No paragraph.	New agencies open . . .
. . . salesman. Executives are . . .	Bring two sentences together.	. . . salesman. Executives are . . .

Proofreader's Marks

∧	Insert or correct at this point	—/	Insert hyphen (work∧and-turn)
e/	Correct lett/r	?/	Insert question mark (shall we∧)
₰	Take out or delete/	!/	Insert exclamation point∧
(₰)	Take out and clo/se up	•••	Insert ellipsis∧...
⁀‿	Close up entire⁀‿ly	$\overset{1}{\vee}$	Insert superior^1 figure or letter
(#)	Close to correct ∧ spacing	$\underset{1}{\wedge}$	Insert inferior$_1$ figure or letter
#	Insert∧space	[/]	Insert [brackets]
eq #	Space ev∧en∧ly	(/)	insert (parentheses)
ltr #	LETTER SPACE	lc	Set /n lower case
th #	THIN SPACE	caps	Set in caps (CAPS)
hr #	HAIR SPACE	c & lc	Set in Caps and Lower Case
‖	Align vertically	ital	Set in italics (*italics*)
=	Align horizontally	rom	Set in *roman* (roman)
tr	Transpoes	lf	Set in **light face** (light face)
9	Turn right sid/ up	bf	Set in bold face (**bold face**)
wf	Wrong fo/nt charact/r	bf ital	Set in bold italics (***bold italics***)
[	Move to left	sc	Set in small caps (SMALL CAPS)
]	Move to right	c & sc	Set in caps and small caps (CAPS AND SMALL CAPS)
⊓	Rais/	¶	Make paragraph
⊔	Low/r	no ¶	No paragraph. Run in
X	Correct imperfectio/	1/m	Insert em dash (em—dash)
⊙	Insert period∧	1/n	Insert en dash (en–dash)
∧,	Insert comma∧please	stet	Restore matter ~~marked~~ out
(:)	Insert colon	(sp)	Spell out
∧;	Insert semicolon	(?)	Query to author. Is this correct?
∨' ∨'	Insert single quotes or apostrophe		
∨" ∨"	Insert quotes		

SAMPLE TEST

DO'S and DON'TS of Copy Writing

Directions: Next to each of the following statements, write *true* or *false*.

_____ 1. Editorializing in copy is good because it makes it more personal.
_____ 2. Headlines are best written in all caps because it makes them stand out.
_____ 3. Another interesting technique for presenting headlines is the use of vertical placement of type.
_____ 4. Body copy should be in past tense.
_____ 5. Caption copy should be in past tense.
_____ 6. Headline copy should be in historical present tense.
_____ 7. In writing copy, use the school and mascot name as often as possible to remind readers who the copy is about.
_____ 8. "A," "an," and "the" are good beginnings for the lead paragraph.
_____ 9. A good caption gives specific detail.
_____ 10. "Cute" or "gag" captions are excellent because they make people laugh.
_____ 11. Traditional headlines have a subject and a verb.
_____ 12. Forms of the verb *be* are good choices for headline verbs.
_____ 13. In writing headlines avoid use of the articles *a*, *an* and *the and the conjunction and.*
_____ 14. Keep related words together on a line of headline.
_____ 15. Second person (you) is usually acceptable in body copy.
_____ 16. Long paragraphs of body copy are best because the longer the paragraph, the more details can be included.
_____ 17. Rules of standard grammar do not apply in writing headlines.
_____ 18. Every good headline has end punctuation.
_____ 19. Strong, meaningful quotations add significantly to body copy.
_____ 20. The 5 W's and the H should be a part of good body copy.
_____ 21. Good copy can be developed only from direct observation.
_____ 22. Observation, research, and interview are all good ways to get facts for copy.
_____ 23. Good headlines use short, vivid verbs and colorful nouns.
_____ 24. Sometimes it is best merely to label a yearbook spread - "Football," "Student Council," "Math Department" - rather than to write a headline.
_____ 25. Feature headlines (no subject and verb) are best used with a secondary headline, or kicker.
_____ 26. Feature headlines may provide more impact than traditional headlines.
_____ 27. A kicker is always written below the main or primary headline, since it is a secondary headline.
_____ 28. Kickers are written in smaller print than the primary headline.
_____ 29. Prepare a feature headline and kicker for *one* of the following:
  a. This season's spirit days
  b. Marching band activities
  c. WHS's football season thus far
  d. What goes into preparing for Friday night's performances of the football team, the band, and the cheerleaders.
_____ 30. Write a caption for the picture you are given.

(Ms. Karen Trahan, teacher at Welsh High School, developed this test from text material in the curriculum guide.)

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